

DiSCORDER

That ACTION/REACTION Magazine from CTR 101.9fm

NARDUAR
ADAM GREEN

THE APPROACH
BRAVE NEW WAVES TURNS 20
KIDS THESE DAYS
MATES OF STATE
NUMBERS



March 2004

ONLY IN NEXT MONTH'S DISORDER:

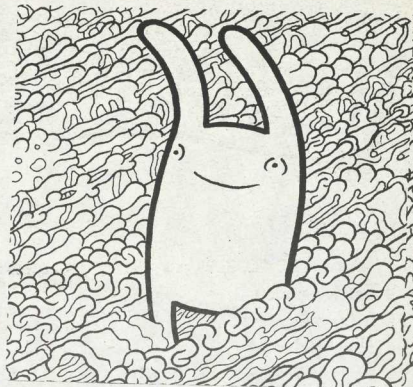
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Illustration by Luke James Ramsey, he is our new favourite.



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DISCORDER

ISSUE 249 - MARCH 04

FEATURES

Nardwuar Vs DISCORDER p.8

Adam Green p.10

Kids These Days p.12

The approach p.14

brave New Wavves Turns 20 p.16

Numbers p.19

Mates Of State p. 20

REGULARS

From The Desk Of... p.4

Fucking Bullshit p.5

Panarticon p. 6

Strut, Fret and Flicker p.7

Riff Raff p.7

Real Live Action p.22

Under Review p.24

Kickaround p, 25

On The Dial p.27

Charts p.28

Datebook p.29

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This month's is brought to you by Dale Daves, DISCORDER's new Art Director and subject to much ridicule due to his unusual eating habits and odd patimes which include Jello art and prawn tossing.

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DEADLINES: Copy deadline for the March issue is...oh, let's say february 18. Ad space is available until february 23 and can be booked by calling Jason at 604.822.3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, and transparencies), or any other unsolicited material. Material can be submitted on disc or in type. As always, English is preferred, but we will accept French. Actually, we won't. Send email to DISCORDER at discorder@club.ams.ubc.ca.

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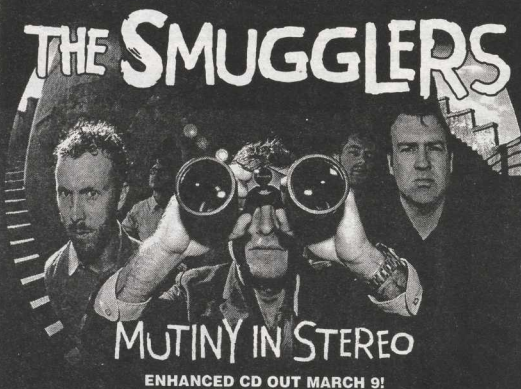


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FROM THE DESK OF...

KAT SIDDLE

When I went to Europe this winter, I took an 18-hour bus ride overnight from the Czech Republic to the former Yugoslavia. "We'll get a nice bus," my companion assured me. "It's an international route."

The moon rose and the lights in the little towns faded as we shuddered across the countryside in a Serbian scrapheap-on-wheels. I buried myself in *The Unbearable Lightness of Being* and tried desperately to will away my need to pee. How could an international bus not have bathrooms? Late into the night the bus stopped at the Hungarian border, where my companion was permanently traumatized by the hole in the floor that passed for a toilet. But it wasn't that bad. Really. Because I had secretly steeled myself for something truly awful, something involving torture and dysentery and lost passports. It was okay. At least until we reached the Serbian border, where my companion cast a surprised glance over the Cyrillic lettering on the border guard's uniform. "Huh," said the man who was supposed to be my sole guide to Eastern Europe. "I forgot that they use Cyrillic here."

My first month as editor was a bit like that bus experience (minus the alphabetic adventures). I had considered the long hours, meagre pay, and ancient, unpredictable computers. I was prepared for the frustration of not knowing how to use Photoshop, InDesign, or OSP. Hell, I was ready to fuck everything up and have my eyes put out by the entire CITR staff as a consequence. And then nothing had really happened...

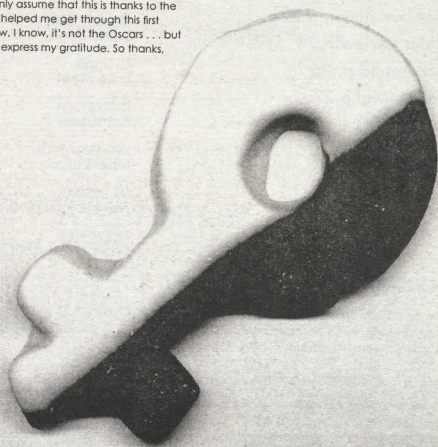
I can only assume that this is thanks to the people who helped me get through this first month. I know, I know. It's not the Oscars... but I still have to express my gratitude. So thanks,

Duncan, for stepping in as interim editor, leading the campaign for new computers, and introducing me to www.ratemybgnr.com. Thanks to Graeme, Jason, and Dale for NOT feeling like rats on a sinking ship. And thanks to Susy for her help during production, and the cookie.

Speaking of that cookie... I guess I should explain why this is not the women's issue. And as an ardent feminist, I wanted the women's issue to be jaw-droppingly awesome. The best thing since getting the vote, dammit. But given the sheer chaos generated by my meteoric rise to power, it just wouldn't have worked. Perhaps later in the year. But hey, this month's *Fucking Bullshit* easily makes up for the whole issue's lack of gynocentricity.

Girlly sounds will reign supreme on my new CITR radio show, however. The Dim Sum Show, the gig that I co-hosted with Claire, has met with a sudden and swift demise. Like Courtney or Beyoncé, I'm now kickin' it solo with something called *Mystery Girl* (I think the Kallish elements of Dim Sum crystallized into one hour of pop-rock glory, nestled up to Chris-A-Riffa's *Paris Unknown* at 12 noon). Claire will be around to slap me around every once and a while, though, so all those of you who only tuned in for her "good radio voice" and lust for weird Canadian esoterica should still listen.

It call comes down to this, my friends: DISORDER and CITR are waaaaaay more fun than a bus ride to Serbia. And they're tasty like a big feminist cookie.



Discorder loves you • 4

FUCKING BULLSHIT

CHRISTA MIN

My mother is oriental. She is smart, in Canada, they call her a "surgeon." She is the very best surgeon. You had to wait seven months to have a consultation with her. After over 20 years, she has closed her practice, so she gave me all of her medical records in case I needed some scrap paper to make origami pants.

I was folding up the crotch when I noticed that I recognized some of the names of her patients. There must be some sort of confidentiality law here, but good old Mom packed up and moved back home to North Korea. She doesn't care about the law. Neither do I.

REAL: Kim Deal, Beyoncé, Melissa Etheridge, Lydia Lunch, Courtney Love, Wendy O. Williams, PJ Harvey (like icing tubes), Liz Phair, Linda Sharrock, Michelle Mae, Kat Bjelland, Vicki Aspinall, Louise Post, Jean Smith, Debbie Harry, Bonnie Raitt, Lila Ford (spectacular), Donita Sparks, Donna R., Veronica Bennett, Nina Nastasia, Kathy Camara, Corin Tucker, Jarboe, Nico, Lorna Dane, Dot Wiggins, Danzig (firm), Exene Cervenka, Cynthia Sley, Brix Smith, Thalia Zedek, and Judy Nylon.

FAKE: Kazu Makino, Kim Gordon, Patti Smith, KD Lang, Mary Timony, Paula Abdul, Chan Marshall, Georgia Hubley, Christina Billotte, Tina Turner, MC Lyte, Bonnie Tyler, Ani DiFranco (saline), Kelley Deal, Björk, Joan Jett, Prince, Chrissie Hynde, Marcy Mays, Jane Wiedlin, Nancy Wilson, Ann Wilson, Noriko

Tujiko, Donna A., Donna C., Donna F., Miranda July, Tina Lucchesi, Tabi Vail, Klaudia Schiff, Jani Mitchell, Emmylou Harris, Beth Ditto, Olivia Newton-John, Allison Wolfe, Cristina Martinez, Fontaine Troup, Vanessa Williams, Melissa Logan, Meg White (floaters), Elizabeth Fraser, Diana Ross, Karen O., Mary Lou Lord, Maureen Tucker, Fiona Apple, Kim Carnes (cancer), Wynne Greenwood, Tanya Donelly, Bianca Sparla, Maria Andersson, Carol Van Dijk, Ikue Mori, Kira Roessler, Heather Lewis, Hope Sandoval, David Johansen, Diamanda Galas (reduction), Kelly Riles, Palmolive, Bilinda Butcher, Jane Munro, Jacqueline du Pre, Janet Jackson (titanium), Nancy Arlen, Allison Statton, Missy Elliott, Samantha Fox, Niki Elliott, Claire Ingram, Christina Aguilera, Donna Summer, Jenny Toomey, Sally Timms, Aimee Mann, Kathleen Hanna (for self-esteem), Avril Lavigne, Neko Case, Madonna, Shannon Wright, Brenda Sauter, Laetitia Sadier, Cynthia Dall, Dolly Parton, Kylie Minogue, Carey Ann Tutti, Lisa Stansfield, Joan Baez, Casey Fanni Tutti, Debbie Gibson, Stevie Nicks, Alanis Morissette, Poly Styrene, Lara Logic, Andrea Zullo, Lucinda Williams, Queen Latifah, Jennifer Warnes, Ann Shenton, Siouxsie Sioux, and Morrissey.

If you have to know, my right one is real, and the left one is fake. My mother wanted to make sure that I was perfect. •

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March 2004 • 5

PANARTICON

TOBIAS C. VAN VEEN

With the impending US elections, I've been keying in to international politics... Check out the buzzwords: "US unilateralism," "corporate multinationals," and Chomsky's favourite, the "military-industrial complex." Then there's the conceptual blockbuster, from Michael Hardt and Antonio Negri, "Empire."

The weird thing is, these words sound like a Communist pamphlet from the '20s. Brian Salmi in *Terminal City* talks about how his '80s Sacred bashing activities were really just as "fascist" as the "fascists" [A Cabinet of Dunces, 06.02.04]. Fascism runs in circles after its own tail. And so does language.

As DJ Spooky said this past weekend in Montreal — actually, yelled it before his set — "I am not from Bush's America" (He also said "Vote Bush" in both French and English). This is true but it's also misleading. Spooky is from Bush's America, just like we, as Vancouverites, are from Gordon Campbell's BC. And the fact that this "we" — whether it be Paul D. Miller or Salmi — seems at a loss as to how to construct an alternative, and in fact, ends up chasing its own tail politically as well as perhaps linguistically, betrays a few questions.

Part of this is sampledelela. Spooky's take, for example, on recent genome development in biotechnology is basically this: sampling cultures is a creative process, one that allows recombinant possibilities to come to the fore. Sampling the body, i.e., sampling genes, is the expansion of remapping culture to the re-mapping of our own bodies. Ideally, I would agree with Spooky. But there's also the predicament of property — who owns what, why, how, and what that means across a diverse range of global cultures that are becoming increasingly networked.

Ideally, sampling is a way to effect cross-cultural communication. Unfortunately it's also the same tactic of linguistic buzzwords — i.e., the structures of appropriation that support "global capitalism" (there's another one). It might be more complicated than that: the structures of property law and copyright exceed capitalism, insofar as "the proper" is something we can't seem to get out of our minds. Even if we wanted to engineer ourselves to eradicate just that property of the mind, which would assume that this is proper to the body, the fact is that biotechnology is not in the hands of the DJ. And there are many cautions to address before affirming that sampling genes to create the ultimate non-possessive human is an easygoing process. We're talking about structures that exceed a simple sampledelela solution to the world's ills. Which also means that a simple reduction of cultural organization to properties of the quick clearly cuts out the responsibility. You can't scratch your way out — but maybe you can scratch your way in.

Whether one likes Howard Dean or not, the fact that he called for changing the very structure of Washington has all but fazed his campaign — which attests to the weight of this call, and the quick organization of not only of the Republicans but the Democrats in removing such statements from the language of the political landscape. This is because we're not eager to face the massive responsibility of thinking through the entire framework of not only politics but the political — the creative space where "politics" has set itself up as the only shop in town. With shock and awe, a section of society that would like to disassociate itself from the State has witnessed quite a different separation: the

State revealing itself, for the first time, in all of its power — the "neoliberal" (a.k.a. right-wing, corporate, military) position. The necons have been doing a little bit of beat juggling themselves.

As Michael Hardt says [see Radical Society 29:4], the networks that were formed to sustain a global league of protest! — and which now dots the globe at every major multinational summit — should be turned to the positive theorisation of alternative networks. There are two types of theorisation: that of the philosophical nature (such as the book *Empire*) and that which happens "within the movement," the hands-on approach. The difficulty has traditionally been in connecting the two modes. Now, it's in translation, not between the two, but of the two, to the network. This column tries to do a little bit of both.

Within the "Right", as Abe Burmeister notes <<abstractdynamics.org>>, the philosophy of Leo Strauss has come to provide the grounds of unification for an entire generation of "the right-wing." The language has eaten the tail, and the closed loop presents a speech from which the very terms of politics are set, by rewriting the political as ground, as unity. Likewise, the debate between "theory and practice" has been closed through the unity of ranks. Yet this unity will always have its cracks: any unity is like a pressure-cooker. As Salmi points out, Premier Campbell rules his cabinet with an iron fist (Gordo Plays Dumb, 01.21.04). And anytime this power method is employed, it tends to sow resentment within. The backlash often results in deposition, a kind of internal revolution.

This is the cost of the "Right's" approach to language. The tight ship of language as employed in politics is tactical. It isn't always perfect, but its effects on the audience, and particularly the media, are well-studied, and aim to achieve a gain that allows certain actions by the structure to occur as if the public wanted such actions. One's repression is presented as that which one wants — a kind of involuntary masochism; it's the same logic that informs consumerism. The public is perfectly aware that they're receiving a product whose image will outline if its performance: thus advertising, like politics, works at the meta-level of belief, or faith, like religion.

There's an entrenched violence to the snake that eats its tail, our borders, the spiral of death. The unification of ground is all too often the sort that Pynchon can only explain, via an esoteric drift of meaning, in the haunted topography of post-WWII Germany in *Gravity's Rainbow*. Which is not to say that this internal throw-down is the coming of the great revolution. If anything, the internal jostles of the "Right" tend to strengthen and reiterate tactical approaches to changing the structure of politics, and thus, the political.

To return to fascism: perhaps "fascism" sets in as the attempt to control the very basis of what we think politics is, this level that is at the moment of the political. This is something that Salmi, like a few philosopher types whom he'd no doubt rather avoid, understands intuitively, if not unity, which overides diverse cultural landscapes, then a kind of fragmentation. But frequently we create this as a cohesive topography, where sampling and scratching takes place in ways both "good" and "bad."

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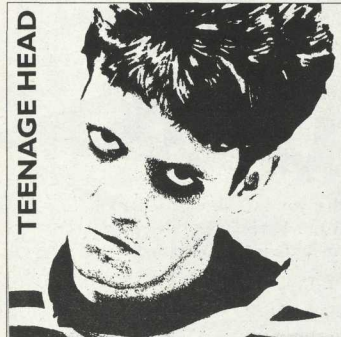


RIFF RAFF

BY RYCE DUNN

Last month I felt like I failed you, dear reader, in providing enough reading satisfaction to get you from point A to point B (even if that only means taking those twenty steps from bedroom to bathroom), but I will endeavor to plot a longer journey this time out to your lonely bus ride to work, trip to the dentist, or even that bee-line to the bathroom can be more pleasurable, and of course memorable by learning about those incredible pieces of plastic we call seven inch records.

TEENAGE HEAD



Our trip begins with a skip down memory lane for a power pop blast from Hamilton, Ontario's Teenage Head, as some anonymous music buff has requested two gems from one of Canada's premier outfits from 1978. Look as Frankie Venom stares longingly into your eyes, almost as if to say, "Don't you remember the good ol' days? That's why you're listening to this, dumbass!" So slap on some eyeliner, pull on the Chucks, and get happy with "Picture My Face" and "Tearin' Me Apart". (No label info, sorry)

Taking a trip of nostalgic note are The Little Killers and The Darford Renegades, who honor the timeless tunes of The Rolling Stones on a split-seven inch series (collect all fifteen! Yowza!). On the A-side, the darlings of New York turn in a stripped down, top-gear rendition of "Think," which benefits from some scorching guitar, while on the B-side, "Off The Hook" sticks to its R&B roots while still being peppy enough to tap the feet to, as these new London boys do Mick and Keith proud with a classic cut from the lean years. Other records in this series look equally impressive, with bands like The Reigning Sound, The Real Kids, Question Mark And The Mysteries and The Dexter Romweber Duo duking it out on wax to cool Stones tracks. Keep on eye out kids. (Norton Records, P.O. Box 444, Cooper Station New York, NY USA 10276).

Taking a trip overseas, The Flakes gave the Europeans something to smile about when they released a tour single to commemorate their sojourn into garage-lovin' territories like England and Spain. Aw, just look

at those faces — who wouldn't be smiling at those cherubic mugs? Well, listening to the grooves will make you smile too, guaranteed: two breakneck rockers fuelled by the manic drum pounding of San Francisco king-of-mongers, Russell Guan, "Talk About You" and "What A Girl Can't Do" make me wanna shake it "I break it, and spill a lot of beer while doing it." (Dolzar Record Records, no address given).

The Briefs like to spread a lot of joy when they play, but they take more pleasure in the joy of killing on their latest EP, and dredge up the corpses of past punk rock victims like The Deadbeats ("Kill The Hippies") and The Angry Samoans ("The Todd Killings") with their patented rage attack formation. As guitars shred and drums rip with three more odes to affing your loved ones gracing the blood red vinyl, Seattle's finest take the expressway to your skull, so enjoy it while you can, but: punk's dead, and you're next! (Lollipop Records, 7 Imp. Montseur 13016 Marseille France).

And finally, whatever trip The Winks want to take in the near future, make sure to pack plenty of candy, cigarettes and attitude, 'cuz these gals got it all in spades, imagine a scrappier version of The Donnas, or a younger version of The Bags, and you've got yourself this quartet of sass from Texas. Four songs full of choppy guitars, kinky lyrics (check out "Spit Me") and a solid, but not fancy, rhythm section keep songs like "You're Gonna Die" hoppin' and boppin'. Another reason why the Lone Star state rules the roost when it comes to rock and roll. (Super Secret Records, P.O. Box 1585 Austin, TX USA 78767).

All that travellin' has got me tucked out, so while I take a well-deserved break, YOU on the other hand can take a trip down to the rekkid store and purchase some of these fine examples of musical mayhem — your ears will thank you!



STRUT, FRET & FLICKER

ELENORE MULLIGAN

LALALA HUMAN STEPS
Amelia
Friday 23 January
Queen Elizabeth Theatre

True rebel innovators don't become tame with age. They just get more refined. Edoard Lock has been creating dance for nearly 30 years — most of them with his Montreal-based company Lalala Human Steps. Although its personnel has changed over time, he always assembles a group of men and women with an formidable technique, six-packs and thighs of steel who launch themselves around the stage with a passion and violence that leaves you feeling supercharged, yet on the verge of tears. His latest work gets you there just as surely but with much more stealth.

Lock was inspired to create Amelia by memories of his long ago acquaintance with two transvestites, but he was divinely oblique about referencing them. Similarly, a program note on "deconstruction as revelation" was like a whisper in the ear or a tug on the sleeve — something that he lucked away and forgotten until it gave us a little smack upside the head later on.

Visually, the piece was riveting from the start. The women danced en pointe, their foot and leg work knife-sharp, quick and exaggerated. Their upper bodies were precise and dislike, but so manic that they looked like Coppelios on crack. Alone or in groups, the eight performers worked the black stage wherever light happened to fall, creating an unsettling, random atmosphere. But John Munro's lighting design was actually as tightly choreographed as the dancers. The white follow-spots represented the music and to each other, often stopping to wait until the performers moved into them.

Periodically, 3D animations of one of the female dancers would appear on a face-shaped area near the upstage wall. Although digitally produced, these images had an exotic, antique warmth which made the women look like silent film divas, and contrasted with the harsh landscape evoked onstage.

Seeping into everything were the lyrics of Velvet Underground-era Lou Reed. Crystal-voiced singer Nadine Medawar gave them a stretched-out sadness and beauty that I'd not heard before: "I'll be the light in your window so you'll know that you're home." Ahhh... Reed's songs were further deformed by being set to David Lang's melancholy score for piano, cello and violin (played live onstage). The string section started behaving like quantum particles, disappearing when I wasn't looking and reappearing in different places. At one point, they played right in the faces of a dancing couple.

While all this lovely oddness was registering on a visceral level, I remembered the deconstruction business, and realized that Lock was indeed dismantling everything — from the conventions of classical ballet and stagecraft to the Velvets' songs. Collecting the pieces, I felt excited, anxious and sad.

All the while, Lock had also been building up an electric emotional field that was starting to crackle. At exactly the right moment, the dynamic shifted and four men powered their way through a piece of choreography so exhilarating that it briefly stopped the show. Normand-Pierre Bilodeau and Alain Thibault's music was a wonder of

driving percussion and lonely blasts of Ennio Morricone-like guitar. The dancers conveyed a poignant sense that, despite their desire, they were working against something so big that they might not make it.

Just as abruptly, the release valve tightened as the full cast reprised earlier passages — this time with two of the men in pink satin toe shoes. While Medawar sang "What costume shall the poor girl wear to all tomorrow's parties?" I remembered "Amelia" and marveled at how Lock and his company could be so classy about sending us into the night all mused up — yet with everything in the right place.

THE PLUGHOLE

As anyone whose value system isn't stuck firmly up their bum already knows, humane social programs are among the prime indicators of an enlightened civilization. While the provincial government's barbaric attacks on publicly-owned services have cost countless highly-skilled people their jobs and threaten access to what we thought was ours, the direct and most immediate consequences are felt by those whose need is already greatest. One doesn't have to be on the dole to imagine the fallout from welfare cuts due to take effect next month. Although Victoria recently relented on a few of the more stringent eligibility requirements for assistance, the safety net is still woefully tattered.

Always on the frontlines of grassroots social issues, Headlines Theatre is taking this one to the people through an interactive project called Practicing Democracy. In February, the company's Artistic Director, David Diamond, held a workshop with 30 individuals directly affected by the cuts. Five of them went on to create a play that they'll present at Forum Theatre — a style in which audience members can intervene in order to affect outcomes.

The remarkable thing about Practicing Democracy is that Vancouver City Council has unanimously endorsed the project and has promised to consider audience input when it drafts amendments to civic policy regarding homelessness, policing, shelters and the like. Good grief — this is beginning to sound like government for the people, by the people. What a concept.

Practicing Democracy runs March 3-21 at three community halls in Vancouver. Admission is by donation. For reservations and further info, call 604-871-0508 or go to www.headlinetheatre.com

March 2004 • 7

NARDWUAR VS DISCORDER

FROM PLAID PANTS TO PUNK ROCK:
DISCORDER VS. NARDWUAR THE HUMAN SERVIETTE
by Dave Gertner

Doing an interview is a much different process than simply writing a piece on a person or a band. Quite simply, during an interview you have to work in real time. Questions have to be snappy, and digressions must be anticipated. You need to be entertaining and you have to worry about your breath. This can be a bit disconcerting for a guy who usually stinks it up as a listless mess behind a computer screen, writing and re-writing. It can be especially disconcerting when the person you are interviewing is the reigning guerrilla interview king, hyperactive three-band front man and CTR mainstay, Nardwuar the Human Serviette.

But, gathering my nerve, I set off to do the best damn job I could, breath mints in hand. Some of these questions were conducted via e-mail, some were done live at the Evaporators show at the Mesa Luna, February 17, 2004. I even intended to take pictures, but due to the aforementioned stress, I forgot to put film in my camera (I haven't taken pictures since my 1989 trip to Disneyland, OK). A big thanks has to go out to everyone who submitted questions for this interview. Without your insight I would have been lost in a sea of obscure Quebec garage band references and the countless Human Serviette articles on the net. If your question didn't make it in, or we didn't give you a byline, I apologize. But it all goes under the CTR family name. It's all love. So take care kids. If you need me, I'll be in the den behind my computer. But until then "Doot doola doot doo, doot doot".

Discorder: Why do you play in a band?

Nardwuar: Well it's what I always wanted to do, actually, because in high school I was the student council president and so I organized dances and I got my own band to play the dances. And then I got out of High School and I wanted my band to play, so I had to organize dances, and I got the Evaporators to play. And then I got to CTR and I thought, "hmm, this is a good thing to join, and so I got a radio show to help my band. And after doing a radio show, well, you wanna put on more gigs and then you want to put out more records,

so it was just a natural continuation. The Evaporators actually came before the radio show. The Evaporators formed on Feb 20, 1986, my radio show started in October 1987 and I came to UBC September 1986. The first interview I did was September 26 1985, with Art Bergman from the band Poison because I got his band to play our high school and I thought I've got to get an interview with this guy because he's playing our school. That's pretty much the timeline. The first Evaporators record didn't come out until 1992, our first 7 inch. The first release on vinyl in 1989, on Nardwuar the Human Serviette Records was called Oh God my Mom's from Channel Ten. It was a compilation record.

Could you tell me about an alleged incident when you and another CTR DJ convinced a woman to masturbate on air during a late night program?

I never did anything like that, although I did play some soundtracks from pornos mixed in with hardcore punk and I remember I got suspended for doing that.

How do the Evaporators write music?

Actually one thing I would like to add to that, you know talking about a woman masturbating on air, blah, blah, blah, one of the greatest things on CTR was my friend Adam, who did a show called "The Noise Show." They call it radio art now but we called it noise then. One day I walked into the DJ booth and I couldn't hear anything on air and Adam was lying on the booth board and he had the mic right to his heart, and I was like "What are you doing?" and he said "Shhh! It's the sound of my heart on air."

Another cool thing was [the CTR show] "Live from Thunderbird Radio Hell," which Adam helped out at, started by Ed. Bands would come and play [on air] and afterwards DJs would play out the rest of the night. And sometimes the DJs wouldn't show up. So Adam would just put a CD on repeat. And one time he put a CD on repeat, and it was maybe 2 or 1 AM and he put on *Sitting on the Dock of the Bay* by Otis Redding, alternate version,

on repeat. And I went home and woke up in the morning to CTR, and it was the same song. It had been repeating over and over again.

My other favourite story about CTR, like fuck the porno, was Garnett Timothy Harry, who was a DJ at CTR. You know the carol ships? People go on these carol ships and they broadcast them this music. Well I think the music was kind of deemed noise pollution so you were supposed to tune into a radio station. CTR was assigned to do the music for the carol ships. And at 8PM Garnett Timothy Harry was supposed to put on the Christmas music, he thought it was 9PM. So at 8PM he was bitching, like "I gotta put on this fucking Christmas shit," and it was broadcasting all over Vancouver. That's my third favourite story ever from CTR.

What's the best cover song you ever heard?

I like cover versions when no-one knows the original band and it brings the band to prominence. One of my favourites is the Gruesomes from Montreal covering Les Lutins and a song they did called "Je Cherche" and I loved it because I loved the song and it made me seek out the original and listen to other songs by Les Lutins and get involved in all the cool music that came out of Quebec in the 1960s.

According to a Mike Usinger interview you enjoy smelling things. What do you like to smell?

Mainly old aged cheddar and other assorted cheeses. Although I do think unpasteurized cheese is too stinky!

Do you make your own pants?

No, I have been lucky enough to have had kind people like Sean Raggett, who ran the Good Jacket Clothing store in Vancouver a few years ago, sell aside interesting items, such as pants, for me. For example the amazing "Canada" sweater I wore on the cover of the Evaporators I Gotta Rosh LP came straight from Sean's cachet Thanks Sean! I will never forget that!



Where did you first hear punk rock?

When I purchased The Sonics record Boom from Zulu Records in 1985.

If there was a Nardwuar action figure what would it do?

It probably would say three things: "Who are you?" "Keep on rockin' in the free world!" and "Doot doola doot doo, doot doo!"

Where did you get your tams? Do you have a closet full of them, or is there just one special tam that you wear? Is there a story behind your passion for tams, a dear childhood experience that endeared that particular hat to you?

A friend brought me a whole bunch of tams back from Scotland. I didn't wear any of them for years until Sebastian Bach of the hair farming band Skid Row threatened to "beat me up for fun" and stole my favourite toque! Plus he smashed the videotape I was using to "capture" the interview. The shifty thing was the tape also contained interviews with Pierre Elliott Trudeau, Sandra Bernhard and George Clinton! So by default, my tam became my daily headwear.

How about the infamous Quiet Riot interview where they took the tape from you because of the questions you asked? (Mr. Plow submitted this question and I think he was actually there with you...)

Pretty much the same thing happened with Quiet Riot as it did with Skid Row. Except that this was five years later. Now whenever I interview heavy metalers in the flesh I always bring a body guard. Case in point: Canadian Heavy Metal Legend THOR accompanied me on my Gene Simmons interview. I felt very safe!

Can you comment on the following anecdote, sent to Discorder via email: "Did you know I started a dog poo removal company called 'Scoop Doggy Dogg', with a kickass poster featuring a piece of poo on it, and Nardwuar gave one to Snoop Doggy Dogg in person when he interviewed him most recently?"

When I do interviews I always try to do a little research. I asked my friend Leora Kornfeld if she had any questions I should ask Snoop and she suggested I show Snoop a "Scoop Doggy Dogg" Poo Removal poster. Leora had seen it up around her neighborhood. This is what happened when I showed it to Snoop:

Me: Check this out Snoop, look what this is [hands Snoop a poster], somebody has a dog poo removal service called Scoop Doggy Dogg.

Snoop Doggy Dogg: Oh, that's fyi!

Me: We're number one in number two!

Snoop Doggy Dogg: Preach.

Me: And this is from Vancouver, British Columbia, Canada, Scoop Doggy Dogg.

SDD: Thank y'all people, I love y'all for that, appreciate it. Keep picking up shit, all day!

Do you still do a mean Captain Highliner impression?

Wow Dave, you are diggin' deep! In high school I used to do announcements on the PA and Captain Highliner always brought down the house! I haven't thought about him in years, although I still crave chips and chowder every so often!

I have heard that you have a large porno collection. Is there any truth to this?

Over the years people have mailed me some wild stuff. After interviewing Ron Jeremy in 1996, I threw it all out though. Cuz how can you top that!

How do you explain the fact that many 1st year CITRers have crushes on you?

I am flattered, but maybe they are bored? Courtney Love called me "totally sexless."

How many things have you destroyed at CITR? Apparently there was a coffee table? Nothing ever got destroyed. I did however

once crack a coffee table, that has since been repaired by the way. I jumped on it during an argument with a fellow CITR member over bands signing to major labels. Sorry about that!

You used to love the Java Joint. Is it still as good as Snackers, or is there someplace better out there now?

I love anywhere that will actually let bands book their own all age gigs! So big ups to the Video-in, Seylwyn Hall, Mesa Luna, Langley Community Centre, The Underwear Farm and any other venue that lets the teenagers shake out their zit rock angst.

How do you respond to being called the "Weird Al Yankovik of music journalism"? That is a great compliment! Thank you Dave!

For more on Nardwuar and the Evaporators check out www.nardwuar.com

March 2004 • 9

ADAM GREEN

feelings he had one time

BY NATALIE VERMEER

"JESSICA SIMPSON, WHERE HAS YOUR LOVE GONE? IT'S NOT IN YOUR MUSIC, NO..."

Adam Green couldn't name any of Simpson's songs, but thanks to the singer's spot on a reality TV show and status as a stupid-quote icon, his song "Jessica" has recently seen success. I credit Simpson, because otherwise what is the likelihood of this former Moldy Peach getting mainstream attention? (Remember that his past lyrics include stuff like "There's no wrong way to fuck a girl with no legs").

What I find most amusing about Adam Green is the way his nonchalant, deadpan singing seems to tame his blunt vulgarity. New listeners are drawn to the pretty melodies, lulled into a state of calm before being rudely awakened: "Did I hear that right?" But allegedly Adam's desire is not to shock, as he has no need to justify his songs with explanation and questioning. To him, they are just "feeling[s] [he] had one time."

I talked with the charming and enthusiastic Adam recently when he was in Toronto.

DISORDER: My first question is about your latest album — you switched from home recordings to having a studio and strings and everything and I thought it was a cool progression from your first album and I just wonder if...

Adam Green: Why, thank you!

You're welcome... If you've thought about your next album at all and what you'd like to do for that?

Yeah, I'm going to start recoding that when I get back from Europe. I'm leaving for Europe on the 8th of February and it goes for I think a month. We've had like a day in the studio, but we haven't had enough time to focus.

Who are you working with on this?

I'm working with the same producer as last time, Dan Myers, working with the same string arranger, Jane Scarpantoni, and Steven Mertens, who's all over the last record, he's on this one too. I guess the main difference is I'm working with Parker Kindred on the drums and Nate Brown on the piano and Chris Isom is playing on the guitar.



When do you hope it will come out?

I don't know. I mean it's like the kind of thing where a lot of times you give it to the record label and it takes them a bunch of months to put it out. I hope it comes out around the same time this year as my last one came out last year. Yeah, I'd like to be at the pace of making an album every year. That would be good.

Are you sick of people asking about The Moldy Peaches or mentioning them with your name?
Well if you want to know...what do you want to know?

I suppose the big question constantly looming is if you'll ever get back together...

Well... nobody knows. We sort of joked about getting together in 5 years again. We didn't want to break up because we're not signed to a record deal so we could just sort of make it whenever we want. Maybe we'll make another one in a few years; I'm not sure. But I don't even see Kimya so much these days 'cause we're both traveling so much; we'd have to hang out a lot to write songs together.

I've read that you're "medium-serious" about your music - what does that mean?
I think when I say that, I mean that there's some parts that are true and about my life and then there's some parts that I make up, you know? I write the songs in kind of a playful manner. I think people should understand that if they're gonna be listening to it.

Okay, on the "Jessica" EP, there's that "Don't Smoke/The Bronx Zoo 1989" track; did you record yourself or did your parents often record you?

I think I recorded that. My dad bought me a tape recorder when I was like 6 years old and I would just wander around the house making up songs. My older brother was doing this thing with his friend where they had a camcorder and they were making a fake news show. And I think I tried to do it by myself in my room. I don't really remember. I think I was walking up and down stairs when I was singing [the song]... Yeah [the recorder] had high speed and it was fun. You could do all kinds of things with it. Yeah it's a good thing, if you have a kid you know, buy your kid that!

Also on that album you did "Kokomo" with Ben Kweller! How did that come about?
That came about when we were on tour; I was opening for Ben and I was singing it earlier in the day and we thought it'd be cool to make it into the encore so we figured it out and sang it at the encore.

Why that song? Why the Beach Boys?

Well, I've always really liked that song and I found that when I sort of mentioned it to people, they thought it wasn't a good song or it was cheesy or something. So I thought maybe if I can record it with a little less production, I could show what I like about the song and maybe people can appreciate it in the way that I do.

Yeah, I played that song once in class, in the morning. And the reaction was so good because so many people have memories, just of hearing that song when they were kids...
Yeah! True. It really takes you to another place. That's what I always really liked about that song. I didn't know about the Beach Boys. I just knew that song and it just seemed like it was really magical. I remember feeling like I wanted to go there [laughs].

You did another cover on that CD, the Libertines cover, "What a Waster", and you played some shows with them - did you ever play that song at their show?

Uh, let me think. I don't think I have. But yeah, I recorded that song right in front of them. They were in the room just like staring at me playing it.

What did they think?

I think they really wanted me to do it. They really liked it. And Pete [one of the singers] wrote all the words out and Carlos showed me how to play the chords. And they said they were going to the studio the next day and I should record something. So that night I learned the song and came down and recorded it. Then it became released, actually, in this weird way. Pete gave all the songs to some kid in a hotel lobby and just said "Put it on the internet." So it sort of became like a little thing I guess!

Okay, a question about one of your songs - why are you glad not to be a girl?

[Thinks for a moment] Oh, "Hard to be a Girl." I mean it's not like that. It's just like a feeling I had one time. It's not something I go about thinking. A lot of these things are the emotions I was going through at the time I was writing the song; they aren't like hard facts!

I was just wondering if you were thinking anything like "I wouldn't want to be a girl because..." kind of thing...

Uh, I don't really remember, honestly.

That's alright... Well is there anything you wished I asked you?

Uh, no. I have a bunch of interviews to do right now. I've done like 5 already today.

Oh no!

So I should go, but it was nice talking with you.

You too. I hope to see you in Vancouver again sometime.

Okay, yeah. Well, I'll see you there!

Well, I guess Adam Green is in Europe at the moment, but for those who need some new A.G. love; his video for "Friends of Mine" should be available soon!

HEY SLACKER!

Get off your lazy ass.

** Go see a show. **

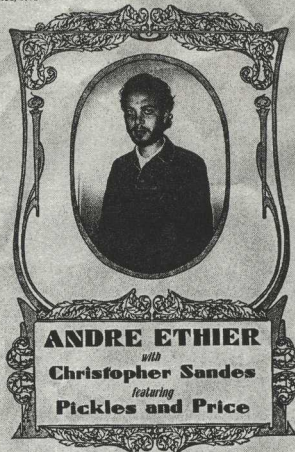
And see it for free.

All you sloths have to do is win tickets to see Ima Robot play Richard's on Richards March 10.

How, you ask? Just answer one simple question...

Who did Ima Robot open for at the Plaza of Nations last summer? First person to send their answer to ima_robot_winner@hotmail.com wins! Now get to it!

Out March 23rd, 2004



The debut solo album from guitarist & vocalist ANDRE ETHIER of THE DEADLY SNAKES.

Not exactly the same material as the Snakes' output, Andre Ethier With Christopher Sandes Featuring Pickles And Price features guitar, vocal, piano, mandolin, bass and keyboard. Thanks to the early work of a long-time friend, Christopher Sandes, and the help of his band, the Pickles, the album was recorded in a very short time.



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KIDS THESE DAYS

WHAT'S UP WITH KIDS THESE DAYS? A HELL OF A LOT OF TRAVELING, FOR ONE . . .

By Ben Lai

For a band that played their first show only a year and a half ago, local Vancouver act kids these days sure are padding up their resumé nicely. Most bands don't get to talk about being featured in a CBC Radio 3 special. Or boast about flattering write-ups in several major Canadian magazines. Or brag about playing at such legendary New York City clubs as CBGB and the Knitting Factory.

Kids these days started out as a Marc Morrissette's (guitar, vocals) recording project. He would write songs and bring in his friends to help with the recording. After being accepted to play in Shindig in the fall of 2002, Marc convinced Peter Daig (guitar, vocals), Ryder Hovdale (guitar, bass, vocals), Jason Starnes (guitar, keyboard, vocals) and Rob Josephson (drums) to be part of the project. That was when kids these days became a real band.

I spent a good part of a recent Wednesday night chatting with all five members of the band.

DISCORDER: The band went to North By Northeast (NXNE) in Toronto last summer without Marc. How did you cope with that?

Ryder: The band took an interesting turn at that point. Marc had filled out the application but at the same week he also decided he was going to go to Thailand. So he couldn't be there for the NXNE tour which left us hanging because Marc had all the material, and he's only allowed us to sing one of the songs. [Laughs] So we basically wrote a whole new set in a month. We went to Toronto with the four of us, with three singers and a couple songs each. It was a great experience but we really wished Marc was there. But it was good for the band because we had to find an identity instead of just being sort of a backing band.

So Marc, what did you think of the changes when you got back from Thailand? Did you feel that they changed the band?

Marc: No actually. Putting everything into perspective, we'd been together for maybe six or seven months before I went away. And the way we've always worked is "Oh crap, we got a show next week, let's hop into the rehearsal space and figure out a set list." Throughout time there was more and more collaboration. Jay and Pete were both singing and writing before I went away. I was stoked because I was sitting on a beach in Thailand writing songs on my ukulele playing for the locals sipping on a pineapple shake. I didn't feel sorry for myself

at all. When I got back, we just took the ball and ran with it, progressing.

Peter: We are now five songwriters. It's pretty unique that all of us write songs. Somebody will bring in a riff or a new melody and then there are five people bouncing off them. We've gotten to a point where we're all writing the individual parts. So it's kind of a combination of five different players.

You went on another Eastern tour recently. Where did it start out?
Marc: Pete really wanted to play in Guelph because he's from there.

Peter: We played at the Alboin in Guelph, which is a legendary place, especially for me. I've got a lot of friends from Guelph, musicians. It was very nice to play in this old stone building where I spent a lot of time as a student drinking beer and avoiding my studies.

Marc: We really liked the people at the show and the other bands. It's just really strange because when we arrived the parking attendants were mean to us and swearing at us. And

the cook was really grouchy and all we wanted was a burger. And at the after party the bouncer wouldn't let a couple of us in and he broke Rob's glasses.

Later you played at Wavelength, a high profile show where all the big Toronto underground media types come out, all of them trying to discover the next Broken Social Scene or the next Peaches...

Marc: There were a lot of people there. We played with Harris Newman and his drummer was the guy from Godspeed You! Black Emperor. He gave props to Rob's drumming after our show, so that was pretty cool.

Rob: Shook my hand and said, "You are a really good drummer, Rob."

Marc: The cool thing was that every show was different because the next day we drove all the way to New York City. **Ryder:** Barely made it.

Marc: Barely made it, 'cause all of a sudden we saw signs for "Welcome to Pittsburgh", I think we took a wrong turn. We

thought we were on schedule and we had to quickly hang a left. We arrived in the city at 8:30 PM. And our sound check was at 8:15 PM. We didn't bring our gear to New York, but Ryder's father has a friend whose brother, Kimball, was going to lend us his vintage gear. So we stopped by Kimball's place and he was pulling out all his vintage gear that he played in the '60's.

Peter: [Laughs] He was playing his classical guitar lines.

Marc: Yeah, he was basically performing for us. This was his big moment. I was staring at my watch and kind of biting my tongue.

Jason: His voice was exactly like Woody Allen. There was no distinction.

Ryder: Let me cut in here for a second. Kimball helped us out. We would have been there singing acappella.

Peter: With tambourines.

Ryder: Unfortunately for Rob he didn't have a drum kit, but he did have a tambourine. So we played our first acoustic set with Rob on tambourine. The rest of us were on equipment all supplied by Kimball Mandrake, who on a side note happens to be the son of Mandrake the Magician - the famous magician from the '40s, '50s, '60s. We got there ten minutes before we were to play our show at CBGB's.

Jason: If you can imagine a group of five guys showing up from Vancouver. They show up at your New York apartment and want to borrow all of your vintage guitars and gear. All of it. And take it all across town to play a show and supposedly return that night with absolutely no collateral. That's what we did and he pulled through for us in a big way.

Ryder: Oh, and we played after Jimi Hendrix's sister's book signing. [Everyone laughs]

Marc: And there were dudes from Earth, Wind and Fire hanging out. It was really eclectic crowd.

Peter: I met Jimi Hendrix's sister for Christ's sake! [Laughs]

And you ended the tour at the Knitting Factory?

Marc: Yeah, the next night, just some more namedropping.



we played the Knitting Factory, and at the end of our set Jay pointed to this guy at the back of the room. "Who's that guy back there with the Adam's apple?" And Jay figured out it was Ric Ocasek from The Cars. So Jay went over and gave him a kids these days CD.

Jason: I got a smile.

This is a stupid question, but I'll ask it anyways, what's with the kids these days?

Marc: They all have freaking cell phones. I'm trying to have a good meal and all I hear are teenagers yapping about this and that on their cell phones. When I was young you'd walk down the street to your buddy's place, ring the doorbell and ask if he could play.

Peter: I got a problem with kids these days. Food allergies. And antibacterial soap.

Rob: I say the kids these days are totally spoiled. When I was kid I have to walk to school for five miles.

Peter: Uphill both ways. [Laughs]

Jason: There is another layer to the name which I'm going to put out there. It's about understanding that life is a continuity of generations after generations. And every generation says kids these days are fucking losers. You know, they play too many video games, they smoke too much pot, whatever. Every generation does that to the preceding generation. And until you can recognize that pattern you're just sort of lost in an egotistical ignorance.

Marc: I want to be a grandparent that digs my grandkids' music. Whether it'll happen or not I'm not sure. It all depends if they have good taste in music, but I guess that's the problem. [Everyone laughs]

kids these days can be reached at www.kidthesedays.ca. They will be playing at The Pic Pub on March 18th and The Purple Onion on April 14th. And October Man, Marc's solo project, will be playing at The Main on March 5th.

PROG-ROCK AND PUNCH-LINES: A CONVERS

The Approach is a three-piece band spawned from local groups Donkey Engine, Closed Caption Radio, and The Red Light Sling. They play a brand of calculated, instrumental, and yes, (no pun intended), progressive rock. Before you run away thinking of Keith Emerson's pedantic keyboard solos of "Lucky Man" is still one of my favourites, thank you very much) or, even worse, the vocals of Van Der Graaf Generator, The Approach's compositions contain neither of the aforementioned elements. Their debut release, *Wings of Monarchs*, is a wonderful sprawl into intricately timed meters and prodigious plunkin' on both the low and high ends. Needless to say, I had to have a few beers with these guys and talk about it.

DISORDER: With members who have been in so many different bands, has it been hard for The Approach to have its own identity?
Marty Rollins (Guitar): I've heard people after our shows try to pick out, compare, or point out the influence I had on Closed Caption Radio, otherwise I don't think there's any reason to compare. There's no real similarity between this band and the other bands I've been in or we've been in.

Steve Elliott (Bass): I've never had much of a problem with it... I don't think any of us are that embarrassed by the groups that we were in previously. I would be embarrassed, I guess, by a shitty band, before, but if someone wants to reference Closed Caption Radio, Red Light Sling, Donkey Engine, I don't think we're embarrassed by it. That's our lineage and it's not like we're afraid of that.

Marty, you grew up in London, Ontario. You grew up in a weird atmosphere—correct?
Marty: Absolutely.

Did London contribute to your noise-making? I mean, the ultimate noise band, the Nihilist Spasm Band, was living there. Did you know about them when you were growing up?
Marty: Oh yeah.

They supposedly perform every Monday night. Did you ever check them out?

Marty: I don't think I ever knew that they played that often. I saw their sons' bands a lot—like [Mark] Favro's and Owen Curnoe's and Galen Curnoe's bands, *Tunnels Under the City* and stuff like that was great to see. They used to play in libraries. But if anything, the atmosphere in London is a lot more generic than you think, and a lot more kind of grunge based. If anything, my noise leanings are probably a result of my coming from there.

Steve, do you feel the same about Sarnia?

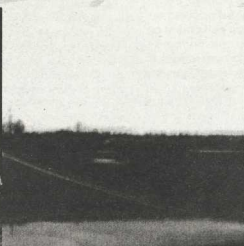
Steve: There was nothing going on in Sarnia. There were a couple of country bars, and there's sort of an Irish bar...

Did your town have any influence on your music?

Steve: Well, it's pretty proximate to Detroit, so once I was sixteen and able to drive, me and my cohorts would skip town most weekends and check out something at St. Andrew's Hall or the various Detroit venues. We saw all kinds of stuff. A lot of Chicago stuff was interesting me at that time—Touch and Go stuff, Big Black, The Jesus Lizard...

You actually saw these bands play?

Steve: Oh yeah. Many times. So it was a good scene there. There was nothing in Sarnia, though, although there was a very nice grass roots kind of punk rock scene.



Can you name any bands that came out of there?

Steve: I don't think any bands came out of there...

Ok, but can you name some of the Sarnia punk rock bands that you knew?

Steve: The Kentucky Fried Children, Fence.

Marty: I don't know how I feel about Fence. I'm sitting on that one. [laughs]

Steve: Fence was actually named because they felt they straddled the line between punk rock and melodic pop, sort of like a Blink

182 precursor, I guess.

Daryl, being born and raised here, what kind of scene did you discover? And why did you start playing drums?

Daryl Kirkham (Drums): Well, growing up, I was way out of town, so the scene I was into was the old pop's records: big-band stuff.

You started playing drums — did you want to imitate someone or anything like that?

Daryl: Well, yeah. As cheesy as it is, Kiss was a band that had the

ATION WITH THE APPROACH BY LUKE MEAT

sort of theatrical aspect.

Do you believe that Peter Criss is a good drummer?

Dary: [muffled]... No.

[laughing] He covered his mouth when he said "no!"

Dary: But that brings it back to the big-band thing. It was the old jazz guys that turned me on, and that's what I was interested in.

Like Buddy Rich?

Dary: Totally. Gene Krupa...

There's that evil term, "progressive rock," that everyone cringes at, because they think that it means fold-out record covers and songs about Dungeons and Dragons, and stuff like that.

Dary: And flowing robes!

Is there such a thing as the new prog-rock?

Dary: I wouldn't necessarily say there's a new prog-rock. I think there's perhaps little parts taken from the past forty or fifty years that are being emulated into one new whole. I don't know if it's anything really new. It's like anything—it's drawing on a lot of different sources, and in its entirety, it's not really whole.

You guys are obviously music-listeners. Which one of you has the best record collection?

Steve: Well, I haven't seen it in awhile, but Marty has a pretty good record collection.

Marty: Steve actually has a lot of the definitive stuff, and the filler is gone.

What's "filler," by the way?

Dary: Stuff that you bought when you were eighteen, for emotional reasons.

Marty: Yeah.

Steve: I don't know if you can really call *Perfect* [the soundtrack] with John Travolta and Jamie Lee Curtis a great album. I've got that one.

Marty: I take my "filler" comment back.

Steve: I think it may say something about the group that I don't actually know what Dary has in his collection. I know what Marty has because we lived together—not romantically or anything. I think Dary's actually the dark horse of this group. He's a bit mysterious. I see him in rehearsal a couple of times a week, but aside from that...

Marty: I always have questions about Dary, but I never ask them...

Do you guys hang out together when you're not jamming?

Dary: Not.

If you decided to get together and not jam or talk about music, what would you do?

Marty: Be right here. Maybe you'd be here; maybe you wouldn't. We'd be swilling beers for sure.

Steve: Or refinishing furniture.

Marty: We always have the best time together. A lot of times when we get to rehearsal, [we have] obnoxious conversations.

Steve: Actually, I think we should hang out more, because rehearsal seems to be this kind of current events jam session more than a rehearsal half the time. You only see the guys or twice a week or once a week or whatever. We all lead pretty different lives, to be honest.

So when you get into the rehearsal, how does your composition process work? Does you each bring in your own parts or does one

of you arrive with an idea that includes all three parts?

Dary: Generally Marty comes in with compositions and structures and ideas. Sometimes he knows where it's going to and sometimes we'll start working on it and play something that we think would be interesting for it and [the song] shifts slightly.

Steve: I think everyone has a role to play, for sure. We're pretty comfortable together. The Approach was initially Marty's vision for a group and we all have a say in how that goes. As far as the initial song ideas go, definitely, Marty comes up with the essential germ of what [the song is] going to be, or at least a few riffs, and then it definitely a democratic decision-making process as to what stays and what goes. Some of it's really cheesy.

Marty: We're actually really discriminating. You'd be amazed at how much stuff is discarded. Someone described us as kind of like Don Caballero but with all the boring stuff in between taken out. [laughs]

Is there a line between good music, progressive music, and just wanking off?

Marty: There definitely is.

How does The Approach fit into that spectrum?

Marty: I don't see the point in showing off technical prowess.

Dary: However, when you're a three-piece, there certainly is some more space to work with, so we can be a little more decadent in our choice of, you know, flurries of notes here and there to create the mood, create the tone, and lead elsewhere.

So when you're doing that, are you thinking of the listener, or are you just indulging your own interests?

Dary: No. No. Because that happens a lot in rehearsal, that we'll come up with something, primarily a composition Marty's brought in, and there will be a great deal of wanking. And each one of us will go through it and go, "Holy fuck, man, pull your pants up," trying to cut this down a bit. You're sort of losing track of the greater goal of something that's actually listenable rather than something that's a pure work-fest.

Steve: It's a delicate balance, I think, between keeping ourselves, as musicians, interested and challenged. We, like in any creative art, want to progress in our field and explore that terrain. We want to push ourselves into something that maybe isn't so comfortable, so I guess complexity is born of that desire. But I don't think there's any desire to alienate, either. But it's fair to say that the end listener

TENSION AND RELEASE IS THE BASE OF MUSIC, SO I THINK THAT'S WHAT WE TRY TO ACHIEVE IN OUR MUSIC, WHERE PERHAPS SOMETHING WILL BE COMPLEX FOR A TIME, AND THEN IT WILL GO BACK TO SOMETHING VERY PARTICULAR, VERY SIMPLE AND DRY, SO THAT THERE'S A MOMENT OF REPOSE, A TIME FOR A SCOOP OF SORBET TO CLEANSE THE PALETTE.

isn't a first priority when we write music. I don't think any kind of art can be pure if it's done purely to bring in legions of fans or appreciating critics.

Some bands of your ilk, like Don Caballero or Godspeed You Black Emperor, have been known to alienate their audiences live. At the Flyer Records showcase in July last year, I was amazed to see how attentive the audience was when you were playing. How can you manage to make people pay attention and listen?

Steve: I'm flattered to hear that you think that people were

paying attention, because if they did, that's totally awesome. I wouldn't expect that, because I think that The Approach does appeal to probably largely a crowd of musicians—people who can appreciate the musicality rather than necessarily the showmanship. We try to put on something visual. We are into it, and there's nothing like perceiving the communal power, the vibe you get from playing live, which is totally going to translate in your performance. At the same time, I think we know that we're not the White Stripes of whatever.

Dary: Tension and release is the base of music, so I think that's what we try to achieve in our music, where perhaps something will be complex for a time, and then it will go back to something very particular, very simple and dry, so that there's a moment of repose, a time for a scoop of sorbet to cleanse the palette.

Marty: Often it comes down to scaling down to the most interesting part, and more often than not, it's the tension and release aspect of it that is most interesting. I don't necessarily believe that having a frontman there is drawing the most interest.

Would you ever consider using visuals?

Dary: Actually, in Donkey Engin, the band that all of us were in before, we had visuals, and that was a lot of fun. I don't think it's out of the question; I think that can be an integral part of the music.

Steve: We've done visuals in the past. It's a difficult thing to organize. It becomes sort of a multimedia event, and we enjoy that, but it tends to require some other people to help us out.

Tell me your best joke.

Dary: Oh, man. OK, so there's these three women in an ice-cream parlour... Oh, I blew it already.

Marty: [laughing] That's my favourite joke, too!

Steve: An octopus with a pair—a pair?—of bagpipes walks into a bar and sits down. He's getting progressively drunker and drunker. The barkeep's feeding him beers until he finally says,

"Christ, you going to play those bagpipes or what?" The octopus says, "Play them! Once I get the pajamas off it, I'm going to fuck it."

Marty: [laughing] I can't contain myself. Where does Popeye get his girlfriends?

Where?

Marty: I don't know, but Jeeeeeessss!

What are The Approach approaching?

Steve: At the moment, we're trying to approach a four.

Dary: I'll take a more literal approach. We have another album—ten tracks—done, so I think a lot of effort wants to go towards that, to get that done, and onwards from there.

Marty: We'd basically like to take music, scale it down to its most interesting elements, and translate that live, and I think it'll work.

March 2004 • 15

LATE NIGHT RADIO AND OTHER ACTS OF DEFIANCE: 20 YEARS OF BRAVE NEW WAVES

BY SWEETCHEYANNE



Patti Schmidt — for so many of us, her voice heralded deliverance. As the host of CBC Radio 2's *Brave New Waves*, Schmidt is a rare bright spot of culture and creativity in the dim commercialized mire of modern radio. Over the years, she has exposed countless late-night listeners to hours of little-known and experimental music, purely for the love of the art form. Now in its 20th year, her vehicle is rearing a second generation of kids addicted to sound. Throughout the years, Schmidt's combination of wide-ranging and little-known knowledge, obvious passion for music, and trademark husky voice has endeared her to music fans across the country and around the world.

Discorder: What is your motivation?

Patti Schmidt: An obsessive curiosity. A need to know what other people are doing, what's on their minds, how people are combining all of the crazy elements of life into song, and probably an unhealthy evangelical element towards playing [music] for other people. I'm kind of batshit within my house. I've said this to my friends several times, that if they don't tell me to stop I will narrate every single concert we ever go to. I really have to consciously stop myself from talking. But I just want people to hear it, I mostly the problem. When people come over to my house I'm usually like, "Aah — hear this song! Have you heard this song? Do you want to hear this song?" and I try to make them their own personal playlist of what I think they will like. I don't want to scare them — "I know who you are, I think I've got some music that would fit into your life."

I just recently moved in with new roommates, and I can't handle silence, and they are sometimes surprised that I listen to music as continuously as I do.

Do you listen to one thing over and over, or do you move it around?

I go through phases where I latch on to certain things. Most recently I latched on to the Young People. Holy shit.

I too have been experiencing Young People problems. It's the first song on that record [War Noyers] I just love ... Did you know that one of the guys in that band [Jeff Rosenberg] ... See, here I go ... is in this horrible noise band that I love called Pink and Brown. Also, I've heard reports from people that it is difficult for [Katie Eastburn] to get it live — that nice, pure, clean kind of tone that she gets, that sort of austerity of the song. Apparently, but I don't believe it.

Do you feel that it is your duty to spread the word of good music? Well ... since I get to be a sister, my first victim actually. Only now does she listen to my recommendations.

Do you ever meet people who have three CDs and it is their entire music collection?

Yeah. My sister used to be like that. I think it's just ... different for people. They might find it in literature, or sometimes they don't find it anywhere. Maybe they find it on TV shows. But, you know, when you get the word reflected back to you in a way that is beautiful or enriching...

That's what it's all about ... What do you love about music?

Well that! That it is a reflection of real life and ideas and human emotion. It can convey emotion in such a compact and effective way. It's a perfect vehicle for a whole new kind of commentary.

Even though it has happened to me 1700 times, every time that there is something inside of me that I cannot get out and then suddenly I find it in the music — I'm floored. Somebody else gets it, and they have got it to the point where they can make it make sense.

The last couple of years for me have not been particularly pleasant, and I've discovered again that thing about music that I knew when I was a teenager: It makes you feel better. I had a lot of years of being really more empirical in some of my choices. But, when you really need it, a kind of a mirror or something to soak in, it's like, "It's awesome. I totally forgot."

Do you think that it is legitimate to evaluate music emotionally?

Of course. I don't think of music in strictly an emotional way because I like lots of technical displays of music — I like clever compositional ideas, structural ideas ... but yeah.

What was the first band that ever made you lose your shit? That you freaked out over?

I can never get this one quite accurate. Probably, honestly, it started with the Bay City Rollers. Then I started to realize that there was this whole "fandom" aspect to music. It probably went something like Men Without Hats, Duran Duran, Minor Threat, The Birthday Party. The show is really almost a reflection of how chaotic my own record collection is. It makes no sense to most people who come over. And I know lots of people who are like

serious, serious record collectors. I tried for a while. I got robbed. But, it's too obsessive, I can't. So, it's kind of this splatter of things that I have with no real focus or continuity to it. But I like it that way because that is how I am. That is how life is.

I think for me it started with New Kids on the Block, and then I went to Moist. Then I discovered the Pixies. The Pixies changed my life.

My sister is now into the Pixies — 15 or 20 years after. I remember hearing "Caribou" for the first time. I was going through a big DC hardcore phase and had pretty much sworn off pop music and figured that, you know, in my angst 16 or 17 year old way that fucking melody sucked ass. Sentimentalism is crap blah, blah, blah, and "Caribou" came along and I was like, "Oh my god. This is pop music that is totally rocking my world."

I have this theory that if Frank Black was just a little bit more handsome the Pixies would have been THE FUCKING SHIT in their day.

Slow burner... They really are huge now. My sister is a Cranberries fan and the Pixies are part of her repertoire now.

It's interesting having them come back. I don't know. I never thought that this would ever happen.

The older I get the way less skeptical I am of people doing those things.

I have my fingers secretly crossed that it is going to be some sort of brilliant, brilliant thing. Like, they're gonna come back and everybody is going to be like...

Yeah, yeah. I saw Frank Black at the Commodore in Vancouver that [Exclaim!] tour recently where they did some Pixies material, and I don't know who the bass player was but it was really missing that sloppy, lazy groovy thing that Kim Deal does. It was really evident. The parts aren't super hard that she plays, but it's the feel of them that always made those songs so groovy.



and while it was correct musically, it just didn't have that kind of note to it.

What is your record/CD player right now? If you were going to go press play, what would we hear?

I have, and I haven't actually listened to it. It's just getting ready to go in, is an advance copy of the new Destroyer record, *Your Blues*. And let's just see what is in the CD player in here. ... It's the Egg CD, Don't Postpone Joy. They are a duo from Montreal who do this kind of clink-house-dub-orchestral-samply-groovy thing.

Do you ever feel that your senses are dulled from the sheer enormity of the music you take in?

Sometimes that happens but it is usually because other things are going on that make me feel overwhelmed. I suppose I've had a few periods where I've felt a little bit burned out, but I find it really not hard to break out of.

If I was going to imagine myself being you and actively engaging in a job where it did fuck with my emotions, and going in there every day willing to have my heart broken or explode w/ joy. Every day. That's a pretty brave thing, I think, to do. It's not always so stormy seas as that.

But to some extent you have no control over it.

I don't get overwhelmed or burnt out about it, but I think I get really fed up with certain genres or ideas and I just ignore them. I'm like, "Oh my god. Not more of that. I can't deal with any more of that for the next little few months until somebody does something interesting."

Do you find that that response you had to the Bay City Rollers, do you feel that in yourself still with the music that you are listening to now?

Things definitely change and you never get that again. I also don't do that thing where I get a record and listen to it 30

times. In three days. I don't do that anymore, mostly because I don't have time. I'm not searching through music or trying to understand music that way anymore. I feel that I have listened to so much over the years that I have ... I kind of understand what is going on in a way that I didn't when I was listening to things so thoroughly. But I still listen thoroughly.

Can music save the world?

Of all the media, it probably has the greatest chance just because it is so portable and really can get in. I am always shocked sometimes at what kinds of songs make people all over the world go crazy — how that stuff travels. Music is still a revolutionary force. It's how people express things.

What does it mean to you that something like Brave New Waves exists? Do you feel Brave New Waves to be an act of defiance?

I think at some points it's still like an act of defiance on the CBC, and a little bit of that is a relation to the culture at large. I think Brave New Waves is crucial. In fact I argue for the existence of this sort of thing on the public broadcaster as totally important to reflect the world back to emerging artists and underground artists, some of whom are going to have particularly popular ideas. I think that in Canada lately there has been a whole crop of really innovative people who are making a real splash internationally but at that sort of low hum level. Really innovative people are here, and I think the public broadcaster especially has a major responsibility to support that, and to encourage it, and to propagate it. And so I am happy to be a part of that.

Do you think it was inevitable that something like Brave New Waves came to exist?

No. I think it was the sheer will of the people who started the program and subsequently who worked out afterwards, of which I was one. I recognized, when I started working there, just how crucial an outlet and vehicle the program could be, and even though it's late at night it doesn't matter. I love that it's late at night.

How did you come to be a part of Brave New Waves?

A fascination with radio at a young age. It was probably at 14 when I started listening to campus radio in Ottawa and dreamed of being a DJ without actually understanding what it all meant. I went down there when I was in the last year of high school

because I heard that they had a closed circuit sort of training thing that they would do. And people were really mean and I was really upset and horrified. When I came to McGill in 1987, this is also the year that the cable station was applying for their FM license, the second thing I did after I registered for courses was, I went to CKUT and I started volunteering there. I started writing for the magazine, and I think I might have been deep into a Skinny Puppy phase at this point. Then I got over that and my musical taste started to evolve in all kinds of new ways because of the access to the big, giant library they had there. And of course, being in a city like Montreal — there were all kinds of things going on.

I got a call in January of '91, which is the year I graduated, to come audition to be a potential film host. There was like six or seven of us who went down to the CBC building, horrified. Totally the scariest, most nightmarish radio experience of my life. You had to sit in this giant big room by yourself, and you didn't have — you didn't work the board or anything. You couldn't touch any buttons. You're "on," "off," and you get this totally stiff script. It was terrible. I stopped and rewrote everything. I got a call a few months later ... No, actually, I did four days in June of that year, which was very, very scary and difficult. I would come and hang out, and just be fascinated by the whole thing. It's that work behind the scenes which one doesn't see that I've always been a big fan of. I got short-term contracts to be a writer, programmer which I did until '95.

When you took over speaking and hosting. Okay, this is a quote from you. It says, and this is from the 15th anniversary round of concerts where you said, "We just kind of have to believe in an almost ideological way that it is important and keep going." Why is that "ideological way" important?

You have to protect art that has no commercial, or potentially has no commercial validation. It is ideological to support that. It is art without any of the standard visions of success as culture at large would measure it to have a place, and I need to argue for it.

How has Brave New Waves unexpectedly changed your life?

I've met several of my heroes over the years. And the best change: that it actually brought them down to earth.

Who?

Smaller people than you might expect. When you realize that they have real lives, that they have the same neuroses as most people, it

March 2004 • 17



becomes really interesting ... the whole process of how music gets made. It's been such a long time that I have worked here that "unexpected" is kind of a hard word to fit in. It's been a 13 year evolution. Although when I went on air I was very freaked out about the responsibility.

It's interesting how you're sitting in a room by yourself, and I don't know if you ever got nervous, but I used to get so nervous and I'd have sweating palms...
Me too! Me too!

I didn't even know if I had an audience and my heart is beating a thousand times a minute.

Yeah. When I did college radio I used to have to do this little mantra before I turned the lights on. I did that for a while at Brave New Waves. I'd have to do it too or I'd get all red, I'd have a headache...

Do you think that a quest for entertainment erodes art? The immediate gratification of pleasure vs. integrity?
Sometimes. I think that it depends how corporate or commercial that quest for entertainment is. I don't think that there is anything wrong with fun, or music to entertain, or anything to entertain. I don't think that it is a bad idea at all.

Do you think that creation and art are equivalent, that anything you create, be it written words or spoken words or painting is Art?
Yeah, of course. I think it took me a long time to wrap my head around how broad that definition is.

The first song played on Brave New Waves was Simple Minds' "Promised You a Miracle." If you were going to end it today, what would be your final installation, and what would be your intention?

There has actually been a few over the years that I have made note of, and I wish that the band was just a little bit better, but the band is called The Karl Hendricks Trio and they have a song called "Requiem For a Canceled Program".

Wanna Catch Some Brave New Waves? If you're curious about music or art that slips under the corporate radar, check out Patti's eclectic mix of music, artist profiles and interviews
Monday to Friday, 12:05am-04:00am on CBC Radio 2 (that's 105.7 FM)

BRAVE NEW WAVES
20th Anniversary Concert

**AKUFEN
DESTROYER
FROG EYES
M'ENROE & BIRDAPRES**

SUNDAY, MARCH 14TH
THE DRINK
348 Richards Street
Early Show: Doors 7:30 PM
Tickets \$15 available at Zole, Scratch, Redcat, Nalae

BRAVE NEW WAVES
20th Anniversary Matinee Concert

**LOSCIL
SECRET MOMMY
BROTHERS HUTZULAK**

SUNDAY, MARCH 14TH
OR GALLERY
480 Smith Street
Matinee Show: Doors 3PM
Tickets \$5 available at Zole, Scratch, Redcat

Add It Up!

NUMBERS IN VANCOUVER



BY BLEEK

Vancouver was only the third stop for San Francisco's Numbers, and DISCORDER was there to get the scoop at the Brickyard — on February 3rd. The new album, *In My Mind All The Time*, was released just two days before, with the jury yet to be chosen, but by now discerning ears around the college radio community are being pricked by their remarkable second full-length CD. Numbers' music has had several descriptions bandied about by the indie (geeks) journalists, among them: post-punk, no-wave and even retro. While the band admits to influences such as Wire, Devo and Kraftwerk, Numbers' sound expands on the ancestor's vision.

"We're not trying to be like those bands, it's just sort of what we grew up with we're influenced by," explains drummer Indra Dunis. Dave Broekman (guitar) agrees: "There's not really a popular type of music that's not influenced by another past trend of popular music that came before it. When new bands come up and people start calling it 'retro' because it's got some similarities to an old style, I think that's too strong of a term for most of the stuff. I mean there is some stuff out there that's like... exactly like the old stuff, but I think that term is overused."

So, yes, Numbers' music isn't past, present or future but all three tied together in a bouncy ball of bondage. Shouted, urgently-announced lyrics are neither positive nor negative. They're trivial, mundane and wacky: simple and plain fun. What other band has a keyboard called a "Butzerk," played by the somewhat stoic Eric Landmark? But this doesn't mean that there's nothing serious on the minds of these very pleasant, quirky upstarts. I asked the band what would happen if the US election goes the wrong way again. Would they move up to Canada with the rest of the progressives?

"I'm hopeful that the election's gonna go the right way" replied Broekman, but Indra is not so sure: "I don't really have a whole lot of hope. I mean we just had Arnold Schwarzenegger in as our Governor of California so ... I never in a million years thought that would happen. I have no idea what's gonna happen. I

just had more faith in the people of California." Let us pray. At one point Numbers were the only actual proper "band" on the Tigerbeat 6 label (run by Kid 606) with its influential roster of laptop wizards and glitch-core experimentalists. Total Shutdown and Dynasty are now the other (to quote Indra) "band bands, with actual live drummers". In fact, Indra is Dynasty's live drummer. Interestingly enough, Numbers were the first "actual band band" to appear on the cover of the electronic-focused XLR8R magazine. When I pulled out my copy of that very magazine with their photos (alongside Kid 606) they groaned. "It was a nightmare," Dave relates, "the cover is good but the photos inside are awful." "I wasn't actually holding a sword," Indra points out for good measure. "The interview was great though."

Like many bands that confound some of their fans when they discuss what they've been listening to on the road, Numbers recite a surprising list of four-van tunes: "We just got a stereo today that works," Dave says. Indra continues, "What did we listen to today? We listened to Notorious B.I.G., we listened to Bad Flag, we listened to Can... What else? ... Sly and the Family Stone." "We listened to Joseph Spence," cuts in Eric, who evidently exposes the band to old-style country music. "It's kinda like folk music. He's kinda strange. He kinda grows the lyrics a lot of the time ... It's just a guy with an acoustic guitar, singing, playing." And I almost offend Indra by suggesting that commercial hip-hop is crap. Oops. I don't take it back though.

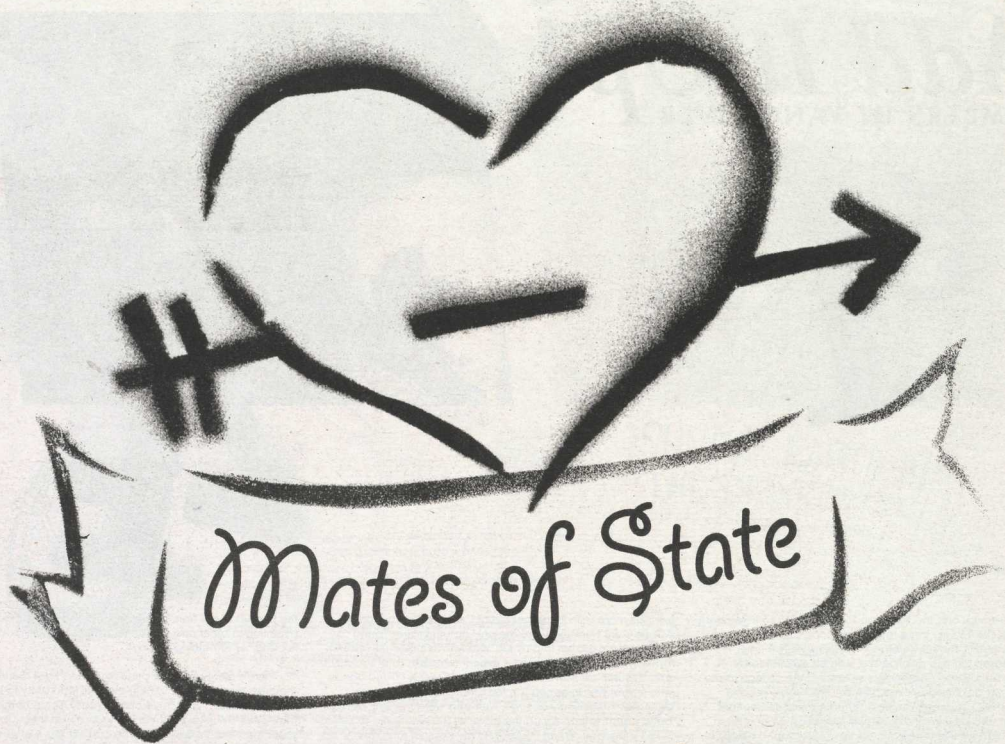
Testing how nice the three actually are, I tried to pry out of them some dirt on any other bands they've toured with. There were knowing looks and acknowledgements but no one would name any names. The worst they could do was jokingly accuse the band Emergency of being "Total assholes!" only to razz Ethan, member of Emergency (whom Numbers put out a split single with), and Number's merch-guy who was present for the entire time. "We don't want to be dicks, we want to rise above that kind of thing," explains Dave, and Indra confirms "We're all about love! We're lovers, not haters! Actually that is one of

the themes of our tour." It seemed important to the band that I mention another one of this tour's themes is "Destroyed by Fucking" or something like that.

"... There's plenty of great bands that don't get mentioned in the press and we want to help them instead of try to take down somebody else," says Dave optimistically. Some of the bands they love? "Monitor Bats. We just toured with them. They were super fun." Indra's like "It was the craziest tour we've ever had!" Dave continues, "Yeah, they kept us up partying every night for two and a half weeks. We almost died ... and they almost died too, it was amazing." "We went to Tijuana, we invented a new language, we were tight," Indra adds. In the following weeks Numbers is looking forward to touring with other bands like Les Georges Leningrad ("They're Canadian, they're amazing" — Dave), Tim Iron (an ex-member of Xerobol which included Erik and Dave), Slon, Da Hawnyra Troof ("He's like a teenage boy style Peaches. Only more hip hop." — Dave), and X-27.

Warning the band that Vancouver could be a cold place to play, in more ways than one, they looked a little uncertain. Luckily, I was made to eat my words after the crowd proved me to be absolutely wrong. Number's enthusiasm rubbed off on everyone. I guess you can count on Numbers. Haha ... Ugh.

March 2004 • 19



CUTE MARRIED PEOPLE: MATES OF STATE

By Chris Walters

Take a tilt-a-whirl melody that lulls and spins like a kid in a playground. Add drums and a catchy organ line. That's right, I said organ. Top it off with exuberant vocals, boy-girl harmonies and ear-snagging hooks. If you're the California-by-way-of-Kansas duo Mates of State, you'll have created something interesting. And yeah, you'd be married, too.

On a rainy Saturday evening in January I made my way to the Railway Club to talk to the band that I have been listening to obsessively over the past few weeks. Yes, they are married, but don't make any assumptions, because there's so much more to Mates of State than being in love. This band has an amazing sound that needs no comparisons, and isn't defined by the couple creating it. Despite the dismal rain outside, the band sits down with me to chat good-naturedly about music, their new CD, and doing the whole thing together.

DISORDER: I thought I would start with a fun question. What's your favourite flavour of Jello?

Jason: Jello? Grape.

Kort: I like green, whatever the flavour is.

D: So you guys are on Polyvinyl now? Is this the first full length?

Kort: Well, it's actually the third now...

Jason: Cause we reissued our first record.

Kort: And the other one [their second album, *Our Constant Concern*]. So it's actually our third.

D: How did you get connected with Polyvinyl?

Kort: Polyvinyl flew into a show from Chicago, and they were just great, the coolest people and so easy to talk to, really together...

Jason: I think we were kinda recommended to them by friends

So you guys like being there?

Kort: Yeah, they're great, they are really good people

They have a really good roster.

Jason: What bands do you like on the label?

Umm, I like American Football, Matt Pond Pa, and Volcano, I'm

Still Excited. You guys have any favourites?

Kort: I like Matt Pond a lot, that's probably one of my favourites.

Jason: Saturday Looks Good to Me ... I like the newer bands
Kort: Yeah, cause the older ones aren't really doing anything.

There's a really different sound on Team Boo compared to the last two albums ... when you went to record were you in a different space?

Jason: Yeah, a very different space. When we went to do *Our Constant Concern* we were entirely ill-prepared as in ...

Kort: Well not only that, but we were in a really uncomfortable setting, unfamiliar people and a really short time span, and the first record was actually recorded in like three and a half days, so *Team Boo* was the first one we actually spent time on in the studio you know ...

Jason: We spent almost three weeks on that, we had all the songs done, with *Our Constant Concern* we didn't, we only had 8 of the 10 songs written while we were in to the studio.

Kort: [mocking tone] "I think we're just about ready to record a record, let's go in!" And we weren't ready, you know.
Jason: Yeah, we just weren't ready. We didn't even have the songs down, let alone an idea of what kind of sounds we wanted

to get. So basically, whatever the engineer wanted to do we were just like, "Uh yeah, that's fine, let's go." We just had to finish. We had a lot of other things on our mind.

Kort: And I think sometimes that that formula might not be so bad if you have time in the studio, if go in and you're like "Well let's just see what happens out of this basic structure that we have." But when you limit yourself to like six days, and you try to do that, it's stressful, you know. Overall we are all in a better space.

You guys have been touring a lot of the last couple of years. Is this your first stop in Canada?
Kort: Not in Canada, but in this side of the country. We have played Toronto and Montreal.

How do you feel about your efforts on Team Boo?
Kort: We feel like we like it the best, too.

Jason: We're the most proud of it, for sure, because we put the most effort into it, I think.

I noticed the use of trumpet this time

Kort: I think another thing about this record is that we sorta opened our minds, and allowed other people to contribute things, you know. And it always ends up more fun doing that than it does secluding ourselves and not letting anyone in. That's how the trumpet idea happened.

Have you guys ever thought of incorporating anything else into the mix?

Jason: We have thought about it a lot actually. We may experiment even more with the next record. Just because we are sort of at a standstill with writing and with that configuration. Like we recently wrote a song for our friend's movie and we wrote it entirely differently than we have ever written songs before. So I think we are just experimenting with different processes of writing songs...

Kort: I think we are [experimenting] just after that studio experience [because] it sort of just opened our minds to thinking that we just don't have to do things one way ... and I mean even on [Team Boo]. I know, it's not that obvious to other people, but



we think having hand claps or adding a group singing or adding a xylophone is adding a lot. For most people it's so minimal, but for us it's like tiny little steps of adding things.

With the beautiful harmonies you have when you go into recording, does it just happen..?

Jason: No we usually work it out beforehand.

Kort: I mean, I don't know anybody who can just sing a harmony right away. In order to blend with the person you are singing it takes time to practise it, you know, figure it out.

Yeah, cause there's so much there. It's a huge part of the band.

Kort: I think so. I mean, I also think we always thought of harmonies as more than a backing vocal... If you can hear the harmony or the notes that you make together, it makes it so much more ...

Jason: You can hear them both equally, and it sounds fuller.

Kort: But if you bury one, it's taking away.

Jason: [mocking] "Oh, there's the harmony back in the background." There is no backing vocals in this band. Ha ha!

And with that, the Mates were off to do their sound check. They went on to perform what I believe to be one of the best sets I have heard this year.

March 2004 • 21

REAL LIVE ACTION

Opeth Moonspell Devil Driver

January 23 Commodore Ballroom

All right, so I'm not your typical metal fan. I like *Melric* more than *Metallica*, *Godspeed* more than *Black Sabbath*. That being said, I know that Opeth is not your typical metal band. Citing primary inspiration from prog/art bands such as *King Crimson* and *Camel* for their latest (and softest) release, *Damnation*, I knew that the night would have to pack some kind of surprise. Indeed it did, as Opeth's drummer was announced sick and unable to play that night (which, considering many of Opeth's songs reach the 15 minute mark and are studded with virtuoso drum passages is a pretty serious situation). With that in the back of my mind, I let myself enter a trance-like state by staring at the guitarist from *Devil Driver*... Or rather, his hair. His hair must have been several feet long, and it swung in vast circles in time with the drums, which created a strange effect on my psyche when combined with the unwavering glass-shard death vocals, aimed at the common blue collar workers

of North America (they're an American band!).

Next up were the Portuguese *Moonspell*, who raised the bar somewhat, introducing keyboards into the heady death sound, and, more importantly, a skull on a backbone-like stick which could be thrust into the air when necessary. As the lead singer explained, this was Moonspell's first night in Vancouver, and seeing as Vancouver was effectively a Moonspell virgin, they were going to leave us with "a night to remember". I don't know about the rest of Vancouver, but I'm never going to forget that skull on a stick.

As mentioned earlier, Opeth's latest album *Damnation* is also their softest. This is true to the point that it's even a stretch to call it death metal. There's hardly a song to be found with power chords and death vocals. As a result, this was a fitting evening to see Opeth, pared down to what they're most interested in right now — their softer side.

For most of the set, there was a younger-looking drummer who's skills seemed limited, but what he lacked the rest of the band made up for in emotion and layering of sounds. They even launched into a rarely

played *Deep Purple* cover. For the last two songs (a half hour's worth), however, an amazingly talented drummer was brought out, who nearly stole the spotlight from the band, breaking into the metal with "The Drapery Falls." The limitations of the drummers also meant that there was no encore, leaving the entire set hardly the length of one of the band's typical albums. It may not have been the night that every fan had been wishing for, but nonetheless, Opeth showed tremendous versatility and originality, especially considering the stigma that comes with most death metal bands.

Soren Brothers

Pretty Girls Make Graves

WFF

Sharp Teeth

January 24

Richard's on Richards

The valiant return of *Sharp Teeth* was welcome, after a brief hiatus and new songs and members. Even though their set was marred by less-than-adequate sound, one of Vancouver's secret weapons rocked in their scruffy and single-minded *Jehu/Rye Coallion* way. *Mayhem* ensued — the band was all over the place, with lots of sweat and spit and falling over and all that

good R-A-W-K stuff.

WFF delivered a smokin' stage show as well, with intricate moshy-screamy, coil-and-response intensity, and on these two ensembles remain entrenched as VanCity's most underrated wrecking machines. You have to see 'em to believe 'em, preferably in a place more conducive to their high-collared post-hardcore like *The Brickyard* or *The Cabot*.

Indie/hipster darlings *Pretty Girls Make Graves* started off slow, but had the style, moves and chops along with vocalist Andrea Zollo doing her best Karen O to give the kids what they wanted. You know how there's some bands that fall flat if you're not already loosely into them? Case in point. They won me over by the end of their set, though, for giving Richards on Richards still for starting the show late and acknowledging that people paid money to get in, and that HELL NO they weren't gonna cut their set short, to massive crowd approval.

With a sea of defiantly smiling faces and middle fingers in the air, they launched into the hits I was waiting for — "This Is Our Emergency" and "Speakers Push the Air". A predictable crescendo, yes, but it was one of those gleeful moments of rock n' roll at its most celebratory fuck-you-ness, and hopefully this sent a message. They even played an encore, with the Disco-house-whatever-nile's DJ impatiently waiting by the side of the stage with his crates. Hee hee.

Christopher Olson

Mates of State

Rogue Wave

Da Hawney Trool

January 31

Brickyard

For some, February 14th, 2004 was a day for embracing love in all of its forms, and opening their hearts to the world. For me, the day for such rejoicing and merriment was January 31st, and the place was the Brickyard. It was on this night that my heart literally exploded with love; perhaps for the first time, perhaps for the last. Either way, no love is as intense as the love found at a *Mates of State* show.

There isn't really much to say about the opening act, *Rogue Wave*, except that they sounded like any other halfway decent band. Their music was alright, kinda poppy, kinda catchy, kinda nice; but unfortunately, their music wasn't too interesting or unique in any way. I found more excitement in a friend's *Blues* including his to *Prime Time Chicken* than in *Rogue Wave*'s set.

That being said, the second act, *Da Hawney Trool*, took the stage and immediately swept the crowd up into a massive cloud of confusion, euphorance, fright and amazement. Straight outta Oakland, the duo jumped around in their sparkly shirts and tiny leopards print undies, shouting nonsensical words as lyrics and performing dance moves only rivaled by elementary-school gym class. You either love them or you hate them, but if you hate them, you've undoubtedly got a secret love for them hidden deep down inside of you.

From an undie-clad duo to a musically talented one, *Da Hawney Trool* left the stage to make way for *Mates of State*. Coming from someone who would rather punch the Easter Bunny in the face than watch an episode of *Callous*, there is no arguing that Kori Gardner and Jason Hammel are the most wonderfully and tolerably cute people in existence. Watching them gaze lovingly at each other while playing their heart-filled happy music served as the epitome of love that night at the Brickyard. Aside from the love, however, they sounded great, as Kori and Jason delivered the best aspects of their music: entrancing, perfectly matching vocals and tempo changes, with neither musician missing a beat.

The night was cut short due to problems with the lights, leaving us with one drums-only song for an encore, and everyone was sent out into the bitter, loveless, cold Vancouver night. Nonetheless, I doubt that anyone who was lucky enough to catch the show will ever forget just how much love they were able to experience for this one night, thanks to *Mates of State*. If you feel sick after reading this, you're probably just jealous.

Kimberley Day

Handsome Family

Buttless Chaps

January 31

Richard's on Richards

What cruel fate should place three amazing bands all on the same night, at different venues? Even though I wasn't in the best of moods on my way to missing *Richard's on Richards*, it opens the *Buttless Chaps* played with so much joy and enthusiasm that my bad feelings slipped away. It's hard to not get carried away by their futuristic style of traditional country. The mother of the unborn leader of the human race after a nuclear war. I wondered if it was part of the set. There's been some buzz around these locals, and it's only grow after such a show, which had even the most yee-haw of cowboys cheering.

This brings me to the *Handsome Family*. I used to think country music was a dead style that was unbearable when it was at its best. In the past few years my views have slowly been changing as I discover more and more artists within the style — *Alternative Country* to be specific — who have infused something especially creative into the mix, turning it into pure art.

The *Handsome Family* are arguably one of the sickest and darkest of bands out there, but they disguise their evil thoughts in an old-country songwriting practice that takes away all of their initial defences one might have against thoughts of suicide and extraterrestrial encounters. For their live appearance, some of the darkness was left to display a softer underbelly of a husband and wife with a reasonably healthy sense of humour. Case in point, lyricist and backup singer/instrumentalist Rennie Sparks' repeated calls for anyone who could find her pet spider that had just escaped into the crowd somewhere (which was answered with a roll of the eyes from husband and singer/composer Brett Sparks). They were almost *gorgeous* cute in a way that only mentally disturbed people can be, and the result was a level of intimacy with the crowd that I rarely see even at smaller venues. Their songs were performed beautifully, and with so few pretensions about them that I felt I was far away from here, at a neighbour's house, sitting in their cozy living room and hearing them sing one of their new songs for me.

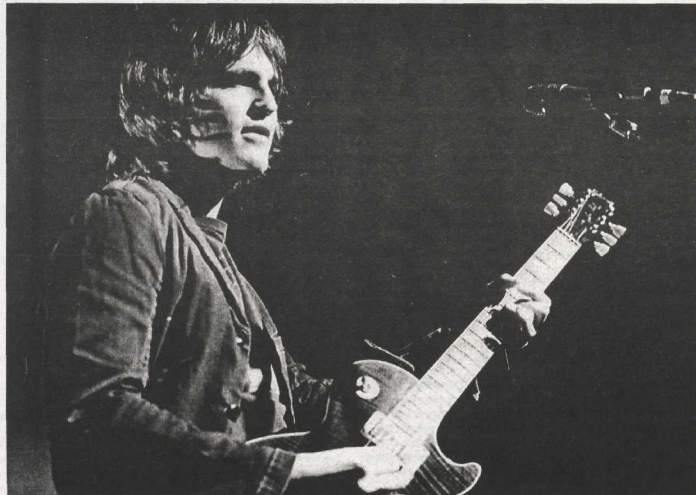
Soren Brothers

Hard Rubber Orchestra and Uzume Talko

February 1

Vancouver East Cultural Centre

It was billed as "The Godzilla Concert," and evidently for good reason. Four huge drums, flashing lights, masks, dancing, smoke, a 17-piece jazz orchestra



Starsailor at the Commodore Ballroom
photo by Gaëlen Marsden

March 2004.23

UNDER REVIEW

Ashray Boy The Euro (Aja)

I love the word "mellow." I hate everything about it: what it conveys, how it sounds, the words it rhymes with, sucks for me because I can't find a better word for the transcontinental identity of **Ashray Boy's** seventh release *The Euro*, which delivers an organic and hauntingly ... mellow ... portrait of Europe through the perspective of Randall Lee. Randall, who remains to be the only constant in a band of a billion variables, finds inspiration in the unification of European currencies under the Euro (also a rare wallop, allegedly) as he chases a broad spectrum of emotion in his lyrics. His deep, hollow-sounding voice, reminiscent of **Nick Cave**, guides a semi-hypnotic journey from the "Late night maling dance" to the end of the mellow-brick road. Recorded in eight different European languages — with the assistance of friends and travel dictionaries — and recorded in a handful of studios on three continents, *The Euro* finds balance between Lee's observations of great social changes and introspective emotional responses. The relaxed, unique sounds from the repetitive guitar riffs and transient synthesizers are complemented with drums and bass on the mixed tracks "VIP600" and "H20 conversations" for an emotional climax that will convince you to pack your bags and fly to the old world yourself.

Calen

The Faraway Places Unfucus On It (Enfee Menle Records)

On the album *Unfucus On It*, **The Faraway Places**, formerly known as **The Solar Saturday**, unleash an intricate and interesting listening experience. The band, which consists of Chris Coltrant, Donna Coppola and Jeff Wright, incorporates numerous instruments and effects. Chris and Donna sing together or take turns, keeping the CD from turning staid. The overall sound of the band is lush and melodic — good music to have outside on a sunny day or if you just want to chill out at home. The string-laden album consists of nine psychedelic pop songs that send the listener into a state of euphoria. This band knows how to craft catchy riffs and hooks that are still very technical in design. Songs like "Marvelous Error," "Another Life," and "Glycine on the Ocean" sound like an obscure mix of **Stoan**, **Moby** and **The Beach Boys**. The description, as weird as it sounds, is fitting for this band who met in Boston. The

band relocated to Los Angeles and are currently planning west coast and national tour dates. If you want to listen to some upbeat and refreshing music then I highly suggest *Unfucus On It*.

Marc Salem

The Field Register Eastern Shore (Ships at Night)

The best I can say for **The Field Register's** *Eastern Shore* is that it makes for good background music. Ten tracks of mellow and melancholy sameness are perfect for lousy dinner parties or funeral wakes. But if you try an active listen of this disk, and you'll wish you were the dead guy. I had ambition for this album. Giles Castillog's drumming style was wonderfully **Radiohead**, circa *Amnesiac*. But overall *Eastern Shore's* sound is oppressive. Disappointingly, Kees Dekker's charming vocals never quite escape the music they're mediated by. Fuzzy and anti-climactic, this album left me yearning for clarity. But I won't throw this disk in the garbage. It has its uses. Next time I'm cooking or washing my floor, I'll pop it in the CD player. The Field Register's sound is unassuming enough that it won't distract me from my chores.

Alison Benjamin

Girl Nobody

The Future Isn't What It Used to Be (Independent)

I heard **Girl Nobody** for the first time on CTR's *The Northern Whisk* in 2001. A single song from their self-titled EP prompted me to try and catch every **Girl Nobody** show in town. I managed to see quite a few. The best thing about their gigs was the way their sound would change from show to show: the band was always tweaking something, filling out their moody pop not with effects, and then limning away the excess. For a while, every song started and ended with the UFO-like wailing of a theramin. (Mercifully, they're more sparing with it now.) Their first full-length, *The Future Isn't What It Used to Be*, continues this tradition of movement. **Be Good Tanny's** producer **Fletcher** lays down a backdrop of skittery trip-hop and electro beats, and multi-tracks Marta Jakubek's voice more often than not. The result is an enigmatic and sophisticated pop album that is intriguing in its best moments, and unemotional in its worst. While tracks like "Cages" and "My Best" get it right, the album as a whole lacks the emotional appeal **Girl Nobody** are certainly capable of. Though blessed with a

distinctive voice, Jakubek tends to sound the same no matter what she's singing, whether it's "filthy swine you're feeling fine" or "I will show you what lies beyond the promised land." I'm not worried, though. **Girl Nobody** have a good solid core of talent, and as they've proved in the past, their sound will adjust. *Kat Sidle*

The Heavy Blinks/Orwell Intercontinental Pop Exchange No.3 (endealing)

Now here's an idea: expose artists from around the world through a musical exchange program. Instead of taking home a sexy exchange student, you can take home a different kind of tasty package. This is the third such EP compilation from **endealing** records, featuring Canadian band, **The Heavy Blinks** matched with the French band **Orwell**. Both groups share an orchestral retro pop sensibility, striving to make the old new again. **The Heavy Blinks** have their musical drive permanently set to cruise control, their songs feature dynamic piano chords, "Tribute to Sparrow" sounding like the lovechild of the 1960s San Francisco music scene complete with male and female choruses doing lo-fi team singing. **The Heavy Blinks's** new amie is **Orwell**, a group near its orchestral pop heart on its sleeve. The singer's 80s new-wave tone is infectious to say the least. "Atlic's Ballad" goes off-course but in a good way; this synthesizer-heavy track with a flute melody is the sedative to the rest of the happy-go-lucky tracks on the disc, *endealing* records was a good host family to this musical pairing. Apparently there are enough artists with the same cheery, elaborate pop outlook in life left in the world.

Emily Khong

Hella The Devil Isn't Red (5 Rue Christine)

As the **DISCORDER** goes to print, Sacramento's **Hella** is preparing for their first overseas tour, a two-country trip to Japan and France. Japan is obvious; the Japanese love them. But why France? Anyone who has spent any time in that hotbed of European culture is familiar with the dichotomy at the center of French culture:

extreme beauty (think pasty, public gardens, public sex) set against unbelievable harshness (the housing projects, the snobbery, and don't forget the dog poo). This dichotomy is also central to **Hella's** utterly original brand of modern instrumental post-rock, and well in evidence on their sophomore full-length. **Hella** songs reside in as-yet-uncharted musical territory, oscillating unpredictably between fluid melody and discordant noise. The fact that there are only two players in this band (**Spencer Selin** on guitars and programming, **Zach Hall** alternately murdering and making love to his drum kit) is frequently disbelieved by first-time listeners. Tempos and melodies shift constantly, demanding complete and utter submission from the listener. "Top Twenty Notes" is a perfect example of **Hella's** unprecedented sound: rhythmic guitar feedback distills into a driving indie-rock riff, transforming into bubble finger-tapping. The otherworldly organic electronic beauty of "Except No Subs" can be borrowed from a **Björk** album ten years in the future. And hey, don't the Japanese love **Björk** as well? Hmmmm... why are they listening to this? I like to imagine their refined tastes as some sort of pop-cultural reparation for Hiroshima and Nagasaki. And come summer, **Hella** will be making it up to them big time.

Susy Webb

Horrorpops Hell Yeah!

(Hellic Records)

After years of playing live shows, Danish psychobilly quartet **Horrorpops** have released their first full-length on LA's **Hellic Records**. **Hell Yeah!** features songs about loose women and tattoo parlors, mean boys and other things that go bump in the night. The lyrics are uninspired, and Patricia's vocals aren't strong. But her hooks are pleasantly pop-catchy, while her double bass gives the songs a rockabilly kick and swagger that singles **Horrorpops** out from the punk-pop crowd. I'm a big fan of pop when it's spiked with something harder, and that tail-shakin' slap-bass is dirty and charming. It's well recorded, too. The real props go to their visual aesthetic, though. Patricia ramps across the album cover like a movie pin-up, clutching a white bass that sports as much ink as the band members' arms. Their well-honed live show apparently includes pirate-gil go-go dancers. It's not at all subtle, but since have

lo-brow enthusiasts gone for subtlety? In the end, they've got a good sound with enough rebellious itch to catch the ears of the young punk-popsters. Combine that with a strong vocal presence, and the kids should eat it up like Halloween candy. *Demento Wigglebottom*

Courtney Love America's Sweetheart (Virgin)

Everyone has an opinion on **Courtney Love**. She outrages everyone and everything around her, which, it must be said, is her single greatest talent. For one she has always had a soft spot for **Los**. Love because she epitomizes the brute force rawness of balls-to-the-wall rock 'n' roll and matches it in her life. In that context, her music is most inconsequential; everything boils down to her larger-than-life personality. But what of her latest disc? First some background: **Hole** burst onto the west-coast alternative scene with '91's *Pretty on the Inside*, a slice of pure raging genre produced by **Sonic Youth's** **Kim Gordon**. She showed that she still had it in '94 when **Hole** released the kick-ass *Live Through This*. Still one of my favorite albums of the early '90s. The songs were almost written by **Hole** standards, but still retained the out-of-control intensity **Courtney Love** imbues with everything she does. As could be expected, *America's Sweetheart* falls well short of the sporadic genius of *Live Through This*, or even *Celebrity Skin* for that matter. Alternately stuck in a tired '90s groove, or in the heavy over-produced rock style stinking up the airwaves these days, *Sweetheart* rarely takes off, except in those rare moments when **Courtney**, sounding drunk and right fucked-up, lets loose with her formidable emotional presence. Have a listen to "Life Despite God" for an example and rare shot of what **Love** can do when pushed to the wall. If the rest of the album had the emotional and musical on-the-edge risks taken that **Love** is capable of, this would've been a stunning rekind. Would've.

Mr. Moo

Kate Maki Confusion Unlimited (Independent)

Sarah Harner certainly didn't invent the folkinger genre, but she could still sue **Kate Maki** for ripping off her sound. Pick up *Confusion Unlimited* only if you desperately need the B-sides to *You Were Here*.

Kat Sidle

Maxeen Maxeen (Side One Dummy)

Maxeen's debut album could possibly be the next teen pop-punk anthem. Their songs have the proper ingredients: catchy beats, lyrics that could be written by a love-lorn fourteen year old, and most importantly, a lead singer whose voice could shatter windows. Nonetheless, it is not entirely justifiable to compare **Maxeen** to the likes of **Good Charlotte** and **A Simple Plan**, as it possesses one thing that the afore-mentioned bands lack: real talent. For example, their first song, "Please" has a stomping intro and a crazy sax bridge that ska bands of yesteryears are only faintly of doing. Furthermore, if you are fond of **The Get Up Kids**, **Maxeen** may be worth a listen, as they bring their songs tinged, if not doused, with the white man's reggae. They successfully bring this sound to most of their songs, as "Lead Not Follow" has a great chive, while "Take the Weight Off" is more intense and impassioned. However, a couple of others, such as "Poison June" and "Getaway," just don't hit the mark, as their lyrics and melodies are rather lackluster. Overall **Maxeen's** first album proves that they are have talent and variation. Although they are probably larger-marketed towards teens, if you like **The Police** (Tom Barry, the lead singer and bassist, has been compared to **Sling**, though I just don't hear it), or even the **Get Up Kids**, add **Maxeen** to your listening diet. You may be surprised, as they bring back what **The Police** invented, with a strong pop on the pop-lab.

Victoria Cruz

Piano The Den (Hive-F/Zum)

This record made us wish we had a better stereo in the **DISCORDER** office. Our pathetic, beat-up boom-box must be payback for the amount of free CDs and shit we get. Anyway, enough gloating. For the legions of fans who listened to *When It's Dark* and *It's Summer over and over again* last year, **The Den** offers one of the same otherworldly ingredients: Nick Kravich's whispered lead vocals, Larissa Loyva's heavenly harmonies and trumpet playing, effortless shifts from subtle, stripped-down instrumentation to lush orchestration, and yes, that fucking beautiful piano. Literally and sonically, **The Den** remains gracefully cheeky without falling into the bottomless chasm of twee. These are the songs the group have been playing since releasing their first album,

which at long last we have the ability to hear without walling for another far too rare piano show. The DISORDER's review of that first offering closed with a simple "Thank you." In the meantime, the sheer volume of aural pleasure this group has bestowed upon their listening audience is deserving of something spectacular and concrete. We imagine block-long chocolate cakes or fields of band members' favourite flowers. But for now all we can say, is once, again, "Thank you, piano. Thank you."

Groeme, Kat and Susy

Run Chico Run

Shashbo

(Independent)

With the unleashing of Shashbo, Run Chico Run have accomplished something beyond my scope of comprehension. An imaginary line has been trampled and the face of rock has been exposed to a new wind from Victoria which sounds like an angry robot leaning towards the occasional Latin rhythm ("Jacques & Madeine"), and fear jerking melodies ("Ol Blue Pants"). The music is so expansive and fresh, all that's left to ponder is how a band with such talent has remained under the radar for as long as they have?

Soren Brothers



Snapcase

Bright Flashes

(Victory Records)

This upstate New York band sure has a lot to say. I was introduced to the musical styles of Snapcase on a bus heading to downtown Vancouver, and as the streets flowed by, pungent music blared in my ears. Snapcase has a unique, shall I say, flavour. They're hardcore to the utmost, but this isn't the type of CD that you get sick of halfway through because each song sounds like the last. On no, each song is complemented with a spicy little riff and beats that rock. Bright Flashes is made up of a mish-mash of Snapcase's older revamped material, and covers songs, some by inspirations Jane's Addiction and Devo. This band seems to be trying for an intellectual and/or political theme, methinks, as songs like "Believe/Revolt (Relocation Blueprint)", "Skeptic", and "Freedom of Choice" would have me believe. Yet many of these songs are not new. This album really doesn't have a let down anywhere. The momentum is carried fairly well throughout, and I won't play favourites to any song, because...well, they

all kicked. Yep, this album is worthwhile, and makes a good addition for the seeker of a fresh style of hardcore/punk revival. Julia

The Special Goodness

Landaiseo

(Epitaph)

What's a "special" about The Special Goodness? Not much. There are high hopes for Weezer drummer Pat Wilson and his side project with buddy Atom Willard (from *Rocket from the Crypt*). This would be a chance to display some of Wilson's hidden musical roots like folk, jazz, or even death metal but evidently, he's punk-pop to the core. Only hard-core Weezer fans will know if Pat stuck with the Weezer sound because he wanted to play it safe and use a formula that works or if this is the real Pat Wilson. Will the real Pat Wilson please stand up? There is little variety, with all the tracks sounding pretty much the same. It's a lineup of the usual suspects: talking/singing verses and power chord progressions, with Willard adding his drumming expertise to fill out the punk-pop equation. Of all the tracks on Landaiseo, the drawn out refrain in "Garden Me" is the most worthy of a sing-along, while the best track is "Whatever's Going On"—there are classic Weezer harmonies and confessional lyrics here. For an album that was recorded on two-inch tape, it's pretty solid. You don't have to be a math whiz to figure out that Weezer + a hybrid of Weezer + Weezer. For the Special Goodness to stop getting compared to Weezer, they're going to have to take a major 45 degree turn next time around the bend.

Emily Khong

Wax Mannequin

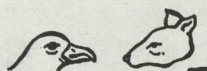
The Price

(Independent)

As self-proclaimed "President of Indie Rock," Wax Mannequin has at last delivered his definitive indie rock album. While his two previous albums cultivated a classical, delicate worm with a tainted yolk of punk love, The Price features WM bursting out of the shell with a full band. There is no doubt a grave somewhere with flowers and mourners trying to cope with the death of his trademark classical guitar and synthetic beats, but there will be countless more who will find salvation in his new rock and roll, and those who have been with him all the way will find enough gems here ("Doctor", "Thing Game") to keep them comforted. When it comes down to it though, this album isn't about balance. It's about keeping the rock, and keeping the roll.

Soren Brothers

Kick around March 2004
by scott malin



A startled bird saved me from getting hit by the car. I look up to say thanks to the bird and the good ghost, but ~~they~~ ^{they are} gone.



I'm more interested in tracking animal ghosts. Maybe my uncle's journal is wrong. The barber shop isn't where I want to go for clues. I'd rather get my hair cut by a crab.



this is chapter seven.
chapter eight is next... →

March 2004 • 25

ON THE DIAL

SUNDAY

ARE YOU SERIOUS? MUSIC

9:00AM-12:00PM
All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW

12:00PM-3:00PM
Reggae into all styles and fashion.

BLOOD ON THE SADDLE

3:00PM-5:00PM
Real cowhit-caught-in-her-boots country.

CHIPS WITH EVERYTHING

5:00PM-6:00PM
British pop music from all decades.

SAINT TROPEZ

5:00PM-6:00PM

International pop (Japanese, French, Swedish, British, U.S. etc.), 60s soundtracks and lounge. Book your jet set holiday now!

QUEER FM

6:00PM-8:00PM

Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver. Lots of human interest features, background on current issues, and great music.

RHYTHMSINDIA

8:00PM-10:00PM

RhythmsIndia features a wide range of music from India, including popular music from Indian movies from the 1930s to the present, classical music, semi-classical music such as Ghazals and Bhangras, and Qawwalis, pop, and regional language numbers.

TRANCECANCE

10:00PM-12:00AM

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Mike leads you down the latest trance cuts to propel us into the domain of the mystic-al. <trancecance@hotmail.com>

THE SHOW

12:00AM-2:00AM

RADIO ZERO

2:00AM-6:00AM

MONDAY

FILL-IN

6:00AM-8:00AM

BREAKFAST WITH THE BROWNS

8:00AM-11:00AM

Your favourite brown-sters, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delights!

FILL-IN

11:00AM-12:00PM

MYSTERY GIRL

12:00AM-11:00PM

Songs for the mystery world.

PARTS UNKNOWN

1:00PM-3:00PM

Underground pop for the minuses with the occasional interview with your host, Chris.

SANDBOX THEATRE

3:00PM-6:00PM

A show of radio drama orchestrated and hosted by UBC students, featuring independent works from local, national, and international theatre groups. We welcome your involvement. <sandboxtheatre@hotmail.com>

ABSOLUTE BEGINNERS

4:00PM-5:00PM

A chance for new CTR DJs to flex their musical muscle. Surprises galore.

STRAIGHT TALK

5:00PM-6:00PM

Join me - Dallas Brodie - for stimulating talk radio about local, national and international issues. WHAT YOU WILL GET ON STRAIGHT TALK: smart, informative, current, provocative radio..... WHAT YOU WON'T GET: fence sitting, conspiracy theories, reflex anti-Americanism, lefty whining or fluff.

SUN OF NIGHT DREAMS

6:00PM-7:30PM

SOLARIZATION

6:00PM-6:30PM

MY ASS

6:30PM-7:30PM

Phelps, Albin, 'n' me.

WIGFLUX RADIO

7:30PM-9:00PM

Listen to Selecta Krystabelle for your reggae education.

THE JAZZ SHOW

9:00PM-12:00AM

March 1: "Consequences" is by alto saxophonist Jackie McLean on one of his very best dates with a front line partner in trumpet genius Lee Morgan. This one burns!

March 8: "Here Ye, Here Ye!" is a date by one of the very best working bands (sadly this is their only record) led by the great tenor saxophonist Harold Land and bass virtuoso Red Mitchell. Jazz from L.A. at it's hottest.

March 15: "What goes around" is by bassist/composer/leader Dave Holland and his amazing band..... A stunning musical experience not to be missed.

March 22: "Mother Ship" is a wonderful and modern recording that goes way beyond the "groove, funk and soul" of most organ albums. Hammond giant Larry Young leads trumpeter Lee Morgan and the others to the outer fringes of jazz.

March 29: Canada's premier

jazz icon (who is opening this year's jazz festival) is pianist Oscar Peterson. Tonight in concert from Vancouver's Orpheum Theatre with his trio as they sounded in August 1958.

VENGEANCE IS MINE

12:00AM-3:00AM

Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts—thank fucking Christ.

PSYCHEDELIC AWRAVES

3:00AM-6:00AM

DJ Christopher Schmidt also hosts Organix at Club 23 (West Cordova) every Friday.

TUESDAY

PACIFIC PICKIN'

6:30AM-8:00AM

Bluegrass, old-time music and its derivatives with Arthur and "The Lovely Andrea" Berman.

HIGHBRED VOICES

8:00AM-9:30AM

THIRD TIME'S THE CHARM

9:30AM-11:30AM

Open your ears and prepare for a shock! A harmless novel may make you a fan! Hear the menacing scourge that is Rock and Roll! Dealdriller than the most dangerous criminal - <barnmystine@hotmail.com>

FILL-IN

11:30AM-12:00PM

MORNING AFTER SHOW

12:00PM-12:30PM

REEL TO REEL

12:30PM-1:00PM

Movie reviews and criticism.

BEATUP RONIN

12:00PM-2:00PM

Where dead samurai can program music.

A TALK WITH ALLEN CLEMENTS

1:00PM-2:00PM

CIRCUIT TRACING

2:00PM-3:30PM

EN AVANT LA MUSIQUE

3:30PM-4:30PM

(En Avant la musique) se concentre sur le mélange des genres musicaux au sein d'une francophonie ouverte à tous les courants. This program focuses on cross-cultural music and its influence on mostly Francophone musicians.

RADIO SEIU

3:30PM-4:30PM

Produced by the Service Employees International Union, tune in for news, views and stories relating to the labour industry and its affiliates, coast to coast from Vancouver to the shores of Newfoundland.

THE MEAT-EATING VEGAN

4:30PM-5:00PM

WENER'S BARBEQUE

5:00PM-8:00PM

Join the sports dept. for their coverage of the T-Birds.

FLEX YOUR HEAD

6:00PM-8:00PM

Up the punx, down the emo! Keepin' it real since 1987, yo. flexyourhead.vancouverhard.com

SALARIO MINIMO

8:00PM-10:00PM

THE LOVE DEN

10:00PM-12:00AM

<loveden@hotmail.com>

ESCAPISM

10:00PM-12:00AM

es*cap*ism n: escape from the reality or routine of life by absorbing the mind in entertainment or fantasy. Host: DJ Satyricon. <DJSatyricon@hotmail.com>

AURAL TENTIALS

12:00AM-6:00AM

It could be punk, ethno, global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

WEDNESDAY

FILL-IN

6:00AM-7:00AM

THE SUBURBAN JUNGLE

7:00AM-9:00AM

Bringing you an entertaining and eclectic mix of new and old music live from the Jungle Room with your irreverent hosts Jack Velvet and Nick the Greek. R&B, disco, techno, soundtracks, Americana, Latin jazz, news, and gossip. A real gem!

<suburbanjungle@channel88.com>

FILL-IN

9:00AM-10:00AM

EXQUISITE CORPSE

10:00AM-11:30AM

Experiments. Collage. Plunder All your favorite hits... are not an option. <http://members.show.ca/>

ANOIZE

11:30AM-1:00PM

Luke Meat imitates and educates through musical deconstruction. Recommended for the strong.

THE SHAKE

2:00PM-2:30PM

FOR THE RECORD

2:00PM-3:00PM

DEMOCRACY NOW

2:00PM-3:00PM

Independent news hosted by award-winning journalists Amy Goodman and Juan Gonzalez.

MOTORDADDY

3:00PM-5:00PM

Cycle-rific rock and roll

RUMBLETONE RADIO

3:00PM-5:00PM

Primitive, fuzzed-out garage mayhem!

NECESSARY VOICES

5:00PM-6:30PM

Socio-political, environmental activist news and spoken word with some music, too. www.necessaryvoices.org <necessaryvoices@telus.net>

AND SOMETIMES WHY

6:00PM-8:00PM

(First Wednesday of every month.)

BLUE MONDAY

6:00PM-8:00PM

Vancouver's only industrial-electronic-retro-goth program. Music to schlamp to, hosted by Corey.

JUCEBOX

8:00PM-9:00PM

Your ears have never felt so naughty!

FOLK OASIS

9:00PM-11:00PM

Roots music for folkies and non-folkies... bluegrass, singer-songwriters, worldbeat, alt country, and more. Not a mirage! <folkoasis@canada.com>

HANS KLOSS'S MISERY HOUR

11:00PM-2:00AM

FIRST FLOOR SOUND SYSTEM

2:00AM-6:00AM

THURSDAY

PLEASE ROCK THE DOOR

6:00AM-8:00AM

END OF THE WORLD NEWS

8:00AM-10:00AM

PLANET LOVETRON

10:00AM-11:30AM

Music inspired by Chocolate Thunder, Robert Robot drops electro past and present, hip hop and intergalactic funkmanSHIP. <btolove@yahoo.com>

FIRE D UP

11:30AM-12:00PM

Ever told yourself "I can't even boil water, let alone cook a chicken or stir-fry vegetables!" Let Chef Marat show you the way to create easy meals prepared in the comfort of your own kitchen/beachelor pad or cor. OK, maybe not the cor. Wouldn't want to spill anything on the upholstery.

FILL-IN

9:00AM-10:00AM

UNPACK YOUR ADJECTIVES

12:00PM-1:00PM

STEVE AND MIKE

1:00PM-2:00PM

Crashing the boy's club in the pit. Hard and fast, heavy and slow (punk and hardcore).

THE ONOMATOPOEIA SHOW

2:00PM-3:00PM

Comix comix comix. Oh yeah, and some music with Robin.

RHYMES AND REASONS

3:00PM-5:00PM

DJ Knownone slaves over hot-mil-track to bring a fresh cutaneous mix of fresh every-week. Made from scratch, samples and just a few drops of fame. Our tables also have plethora of guest DJs, performers, interviews, giveaways, Strong Bad and the occasional public service announcements.

<eno_work@yahoo.ca>

LOCAL KIDS MAKE GOOD

5:00PM-6:00PM

Local Dave brings you local music of all sorts. The program most likely to play your band!

PEDAL REVOLUTIONARY

5:00PM-6:00PM

Viva la Velourious DJ Helmet Hair and Chainbreaker

Jane give you all the bike news and views you need and even cruise around while doing it!

<www.bikesexual.org>

OUT FOR KICKS

6:00PM-7:30PM

No Bikenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR

7:30PM-9:00PM

The best in roots, rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host, Gary Olsen.

LIVE FROM THUNDERBIRD RADIO

9:00PM-11:00PM

February 5th - Transit February 12th - A New Hope February 19th - MongOOSE February 26th - The Gung Ho's March 4th - The Rebel Spell

WORLD HEAT

11:00PM-1:00AM

An old punk rock heart considers the oneness of all things and presents music of worlds near and far. Your host, the great Daryl-an, seeks reassurance via <worldheat@hotmail.com>.

FILL-IN

1:00AM-6:00AM

FRIDAYS

FILL-IN

6:00AM-8:00AM

CAUGHT IN THE RED

8:00AM-10:00AM

Trawling the trash heap of over 50 years' worth of real rock 'n' roll debris.

SKA-T'S SCENE-IK DRIVE

10:00AM-12:00PM

Email requests to: <cdjka_1@hotmail.com>

THESE ARE THE BREAKS

12:00PM-2:00PM

Top notch crate diggers DJ Avi Shack and Promo mix the underground hip hop, old school classics and original breaks.

THE LEO RAMIREZ SHOW

2:00PM-3:30PM

The best mix of music, news, sports and commentary from around the local and international Latin American communities.

NARDWUAR THE HUMAN

3:00PM-5:00PM

SERVETTE PRESENTS...

3:00PM-5:00PM

HOMEBASS

9:00PM-12:00AM

Hosted by DJ Noah; techno but also some trance, acid, tribal, etc. Guest DJs, interviews, retrospectives, giveaways, and more.

I LIKE THE SCRIBBLES all.

12:00AM-2:00AM

THE ANTIDOTE all.

12:00AM-2:00AM

THE VAMPIRE'S BALL

2:00AM-4:00AM

Dark, sinister music of all genres to soothe the Dragon's soul. Hosted by Drake.

SATURDAY

FILL-IN

6:00AM-8:00PM

THE SATURDAY EDGE

8:00AM-12:00PM

Studio guests, new releases, British comedy sketches, folk music calendar and ticket giveaways.

8AM-9AM: African/World roots. 9AM-12PM:

Celtic music and performances.

GENERATION ANNIHILATION

12:00PM-1:00PM

A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary.
www.streetpunkradio.com
<crashburnradio@yahoo.ca>

POWERCHORD

1:00PM-3:00PM

Vancouver's only true metal show; local demo tapes,

imports, and other rarities. Gerald Rattlehead, Dwaïn, and Metal Ron do the damage.

CODE BLUE

3:00PM-5:00PM

From backwoods delta low-down slide to urban harp hanks, blues, and blues roots with your hosts Jim, Andy and Paul.

ELECTROLUX HOUR

5:00PM-6:00PM

SOUL TREE

6:00PM-9:00PM

From doo-wop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the fifth degree.

SYNAPTIC SANDWICH

9:00PM-11:00PM

PLUTONIAN NIGHTS

11:00PM-1:00AM

Cutting-edge, progressive organ music with resident Halhc and various guest performers/DJs. Bye-bye civilisation, keep smiling blue, where's me bloody anesthetic then?

http://plutonia.org

EARWAX

1:00AM-4:30AM

"noiz terror mindfuck hardcore like punk/beat/drop dem headz rock innja junglist mashup/distort do source full force with needlz on wax/

my chaos runs rampant when I free do jazz..." Out.

REGGAE LINKUP

4:30AM-9:30AM

Hardcore dancehall reggae. Hosted by Sister B.

LISTEN TO CITR
ONLINE AT
WWW.CITR.CA

DJ profile

Careen of Blue Monday

The last 3 Wednesdays of each month

6:30pm-8:pm

Write a quick haiku about your show.

Goth, industrial, on for six years, that is Blue Monday. Yes, Right!, Okay

Which albums do you play the most?

Images in Vogue's self-titled; anything by the Cocteau Twins and Skinny Puppy.

Any albums you'd never play?

I play lots of things; the only thing that has no place, no how, is hip-hop.

What's your favourite CITR show?

Hans Klass' Misery Hour, and On Air with Greased Hair never fails to put the rock in my roll.

Have you listened to the new Frontline Assembly album?

Partially. It's not bad, actually. No Mindphaser, but decent in its own right.

Have you ever had a "wardrobe malfunction"?

I do recall several occasions on which my wardrobe malfunctioned. The most memorable would be on Halloween night in San Francisco '96. After hours of drunken revelry and futile cab-hailing, my too-small Value Village platforms became fused to my feet. All the writhing in the Safeway parking lot only freed one



from my swollen appendage, just as the Last Cab in the Universe pulled up.

I hobbled in, and called it a night, one shoe on, one shoe off. How the other one made it off is still a mystery.

Top 5 Reasons to get up in the morning

- 1.I haven't yet fulfilled my dream of rockstardom.
- 2.I might win the lotto super 7 this week.
- 3.I have three furry little mouths that need feedin'.
- 4.I like my hair.
- 5.Because I can, when others can't.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6AM Reggae Linkup (RG)	Fill - In (RG)	Pacific Pickin' (RT)	Fill - In	Please Rock The Door (EC)	Fill - In	Fill - In 6AM
7			Suburban Jungle (EC)			7
8	Breakfast With The Browns (EC)	HighRed Voices (WO)		End of the World News (EC)	Caught In The Red (RR)	The Saturday Edge (RT) 8
9 Are You Serious? Music (EC)		Third Times The Charm (RR)	Fill-In			9
10			Exquisite Corpse (EX)	Planet Lovetron (DC)	Ska-T's Scene-ik Drive (SK)	10
11	Fill-In					11
12PM Rockers Show (RG)	Mystery Girl (PO)	Fill - In Beat Up Ronin (EC)	Anoze (NO)	Fred Up (TK) Unpack your Adjectives	These are the Breaks (HH)	Generation Annihilation (PU) 12PM
1	Parts Unknown (PO)	Morning After Show (EC) Reel to Reel (TK) A Talk With Allen Clements (TK)	The Shake (RR) For The Record (TK)	Steve and Mike (HC)		PowerChord (MT) 1
2 Blood On The Saddle (RT)		Circuit Trading (DC/EC)	Democracy Now (TK)	The Onanapoea Show (TK)	The Leo Ramirez Show (WO)	2
3	Sandbox Theatre (TK)	En Avant La Radio Seliu (TK) Meat Eating Vegan (EC)	RumbleTone MotorDaddy Radio (RR) Necessary Voices (TK)	Rhymes & Reasons (HH)	Narduar the Human Serviette Presents... (NW)	Code Blue (RT) 3
4	Absolute Beginners (EC)	Wener's BBQ (SP)		Local Kids Make Good (EC) Pedal Revolution (TK)	CITR News, Sports and Arts (TK)	Electrolux Hour (EC) 4
5 Chips With Saint Tropez Everything (PO)	Straight Talk (TK)	Flex Your Head (HC)	And Sometimes Why (PO/EC)	Out For Kicks (PO)	The Northern Wish (EC)	Soul Tree (SO) 5
6 (PO)	Son Of Night Solorization (TK) Dreams (EC) My Asa (TK)					6
7 Queer FM (TK)	WigFlux Radio (RG)	Salario Minimo (WO)	all. Blue Monday (GI) JuiceBox (TK)	On Air With Greased Hair (RR)	African Rhitms (WO)	7
8			Folk Oasis (RT)	Live From... Thunderbird Radio Hell (LM)	HomeBoss (DC)	Synaptic Sandwich (DC/EC) 8
9 Rhythms India (WO)	The Jazz Show (JZ)	Venus FlyTrap (EC)				9
10			Hans Klass' Misery Hour (HK)	World Heat (WO)	I Like The Scribbles (EC)	Plutonian Nights (DC) 10
11 Transcendence (DC)	Vengeance Is Mine! (PU)	Aural Tentacles (EC)			The Anti-dote (EC)	11
12AM						12AM
1 The Show (HH)			First Floor Sound System (EC)	Fill-In		EarWax (HH/DC) 1
2					The Vampires Ball (EC)	2
3 Radio Zero (EC)	Psychedelic Airwaves (DC/EC)					3
4						Reggae Linkup (RG) 4
5						5

CH=children's • DC=dance/electronic • EC=eclectic • EX=experimental • FR=French language • GI=goth/industrial • HC=hardcore • HH=hip-hop • HK=Hans Klass • KI=kids • JZ=jazz
LM=live music • LO=lounge • MT=metal • NO=noise • NW=Narduar • PO=pop • PU=punk • RG=reggae • RR=rock • RT=roots • SK=ska • SO=soul • SP=sports • TK=talk • WO=world

March 2004 • 27

CHARTS

February Albums -- Top 35!

- 1 EVAPORATORS*
- 2 P-ANO*
- 3 SOUTHERN CULTURE ON THE SKIDS
- 4 NOTWIST
- 5 V/A
- 6 FOREST
- 7 BOBBY COHN AND THE GLASS GYPSIES
- 8 NO LUCK CLUB*
- 9 V/A
- 10 THE FRONT*
- 11 UNINTENDED*
- 12 NEBULA
- 13 MEKONS
- 14 THE GAY*
- 15 SWEATSHOP UNION*
- 16 CLUMSY LOVERS
- 17 V/A
- 18 MR. AIRPLANE MAN
- 19 MTX
- 20 CHARIZMA AND PEANUT BUTTER WOLF
- 21 OLD BOMBS
- 22 JONATHAN INC.*
- 23 V/A
- 24 MIDWEST PRODUCT
- 25 DANI SICALANO
- 26 ELECTRELANE
- 27 FRONT LINE ASSEMBLY*
- 28 WEIRD WAR
- 29 SHINS
- 30 STEPHEN MERRIT
- 31 HUMAN HI-LITE REEL
- 32 COACHWHIPS
- 33 V/A
- 34 DUB NARCOTIC...
- 35 EVIL PUPIL*

- Ripple Rock
- The Den
- Mojo Box
- Different Cars and Trains
- Rocky Horror Punk Rock ...
- Prude Juice for the ...
- The Homeland
- Happiness
- B.Y.O.P. - Calgary Does ...
- Signs of Life
- Unintended
- Atomic Ritual
- Punk Rock
- You Know the Rules
- Natural Progression
- After the Flood
- PaperBag Records Comp.
- C'mon DJ
- Yesterday Rules
- Big Shots
- Audios
- Things Done and Left ...
- Chicago's Avant Today
- World Series of Love
- Likes ...
- The Power Out
- Civilization
- If You Can't Beat 'Em ...
- Chutes Too Narrow
- Pieces of April Soundtrack
- S/T
- Bangers vs. Fuckers

- Mint
- Hive-Fi
- Yep Roc
- Domino
- Springman
- Swinger Seeland
- Thrill Jockey
- Ill Boogie
- Saved by Radio
- Indie
- Sonic Unyon
- Liquor and Poker
- Touch and Go
- Mint
- Battle Axe
- Netwerk
- PaperBag
- Sympathy
- Lookout!
- Stone's Throw
- Soft Abuse
- Indie
- Delmark
- Ghostly International
- K7
- Too Pure
- Metropolis
- Drag City
- Sub Pop
- Nonesuch
- Otto
- Namack
- * CanCon

Time Machine! What Albums were hot 20 blessed years ago.

- 1 DOA
- 2 The The
- 3 Iggy Pop (& The Stooges)
- 4 Nina Hagen
- 5 X
- 6 Jonathan Richman & the Modern Lovers
- 7 The Cramps
- 8 Brian Eno
- 9 Talking Heads
- 10 The Cure
- 11 Echo & The Bunnymen
- 12 David Bowie
- 13 The Fall
- 14 Dead Kennedys
- 15 S4/40
- 16 Gun Club
- 17 Lou Reed
- 18 Bill Nelson
- 19 The Fleshtones
- 20 Simple Minds
- 21 Gang Of Four
- 22 Stranglers
- 23 Trevor Jones
- 24 Yello
- 25 The Clash

Indie Home Jobs -- Top 19!

- 1 Billy and the Lost Boys
- 2 Mongoose
- 3 The Rebel Spell
- 4 Roadbed
- 5 Married to Music
- 6 The Basement Sweets
- 7 Collapsing Opposites
- 8 Motorama
- 9 Simon Pole
- 10 The Tups
- 11 Casey and Finnegan
- 12 Manlab
- 13 Selvatone
- 14 Shiftfaced
- 15 Man Down
- 16 The Plutonics
- 17 Emerald City
- 18 Magical Glass Tears
- 19 Do it for Johnny

- Breaking down the barriers
- White Plastic Deer
- Expression in Layman's Terms
- Autopilot
- World's Gotta Go Round
- For Rent EP
- Sincerity/Sarcasm
- Little 7 Song Demo
- Robot Spring
- The Tups
- Someday
- Manlab
- Across the Bridge
- Shiftfaced
- Mandown
- The Plutonics
- Emerald City
- These Autumn Leaves
- Do it for Johnny

places to be

concert venues:

anza club	3 w. 8th ave	604.876.7128
brickyard	315 carroll	604.685.3922
café deux soleils	2096 commercial	604.254.1195
cellar	3611 w. broadway	604.738.1959
cobalt	917 main	604.764.punk
commodore	868 granville	604.739.7469
lotus	455 abbott	604.685.7777
the main	4210 main	604.709.8555
marine club	573 homer	604.683.1720
media club	695 cambie	604.608.2871
pat's pub	403 e. hastings	604.255.4301
pic pub	620 w. pender	604.682.3221
pub 340	340 cambie	604.602.0644
railway club	579 dunsuir	604.681.1625
richard's	1036 richards	604.687.6794
sonar	66 water	604.683.6695
WISE hall	1882 adanac	604.254.5858

misc venues:

mesa luna	1926 w. broadway	604.733.5862
video in studios	1965 main	604.872.8337

record shops:

active pass records	324 w. hasting	604.646.2411
audiophile records	2016 commercial	604.253.7453
bassix records	217 w. hastings	604.689.7734
beatstreet records	3-712 robsan	604.683.3344
black swan records	3209 w. broadway	604.734.2828
crossfawn music	518 w. pender	604.683.8774
highlife records	1317 commercial	604.251.6964
noize records	540 seymour	604.893.8696
red cat records	4307 main	604.708.9422
scrape records	17 w. broadway	604.877.1676
scratch records	726 richards	604.687.6355
zulu records	1972 w. 4th	604.738.3232

DATEBOOK

Wednesday 3
Broken Social Scene
The Sills
Raising the Fawn
@ Commodore

Friday 5
Liz Phair
@ Commodore

Burn Project
Exlithis
@ Richard's

Buttless Chaps
Amy Honey
@ Railway Club
Saturday 6
Shoplifting
Mecca Normal
Anna Oxygen (woohoo!)
@ Pat's Pub

Bob Weir
@ Commodore

Monday 8
Sista' Hood Festival --
Sista' Night LIVE featuring:
Nadai Cascade
Kia Kadir
Green Tara and much more
8 pm @ Pic Pub (5 bucks!
Deall)

Wednesday 10
IMA ROBOT
Head Automatic
Maxine,
9 pm @ Richard's

Thursday 11
Sista' Hood Festival -- New
Sista' Hood open mike
featuring:
Eekwol (Sask)
Siren's Echo (PO) and Ions
more
8pm @ Sonar

Friday 12
Sista' Hood Festival -- Reel
Sista's Film Festival
With music from DJ Bles-ed
8pm @ Anza Club

Saturday 13
Sista' Hood Festival --
Workin' Sista' Hood
Workshops in: Performance,
Music, Crafts,
Film and Media, and Business
Development.
11am-6pm @ SFU Harbour
Centre (by donation)

Girl Nobody
@ Media Club

Sunday 14
Sista' Hood Festival --
Sista' Hood Action
Conference
11am-6pm @ SFU Harbour
Centre

Saturday 20
Yeah Yeah Yeah's
@ Commodore

Tuesday 23
Kid Koola
@ Richard's

Wednesday 24
Franz Ferdinand
@ Richard's

Friday 26
Blonde Redhead
@ Commodore Ballroom

Saturday 27
Cooper Temple Clause
@ Richard's

Monday 29
Starlight Mints
Dressy Bessy
Architecture in Helsinki
@ Richard's

Tuesday 30
Damien Rice
@ Commodore

Wednesday 1
The Crystal Method
DJ Hyper
@ Commodore

Saturday 4

The Heck, The Flairs, The
Vincent Black Shadow @
Railway Club

Sunday 5
Removal @ The Brickyard
(No Minors) \$6-8

Monday 6
The New Town Animals, The
Girls, No No Spots @ The
Brickyard
Pedro the Lion, Esther Drang,
P:ano @ Richard's On
Richards (No Minors)

Tuesday 7
Grigig Productions presents:
An Evening of Women in
Song featuring Kat Danser,
Roe Armour, Alta Dupray @
Railway Club (No Minors)

Sunday 12
Christina Maria @ Stardust
Rollerink Rand Wars
(All Ages)

Monday 13
The Doors @ Typhoon
(All Ages)

Saturday 18
Warsawpak @ The Brickyard

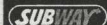
Friday 26
S.T.R.E.E.T.S., Infernal Majesty
@ The Brickyard

BARE PRESENTS **THE BURN PROJECT** WITH SPECIAL GUESTS
CD RELEASE PARTY **exithiside**



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FRIDAY MARCH 5TH, 2004

AT RICHARDS ON RICHARDS

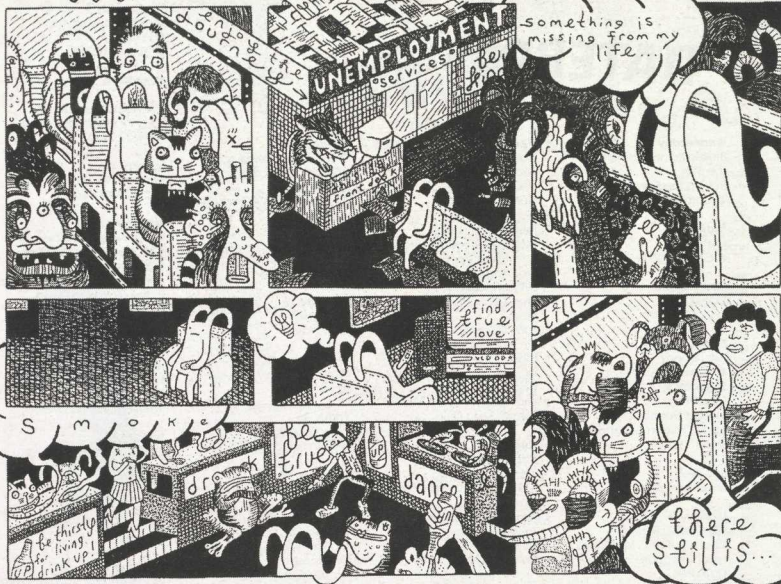
SHOW STARTS AT 8:00PM

1039 RICHARDS STREET

March 2004 • 29

finding joy by Luke Ramsey '04

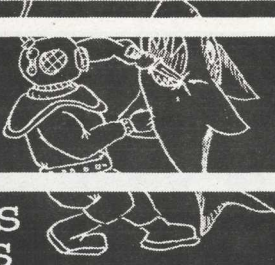
#1



Intrigued by the weird bunny and his existential crisis?

Satisfy that burning curiosity by reading next month's issue, where DISORDER peers into the head of artist and comic-stripper Luke James Ramsey.

xiu
xiu



fabulous
muscles

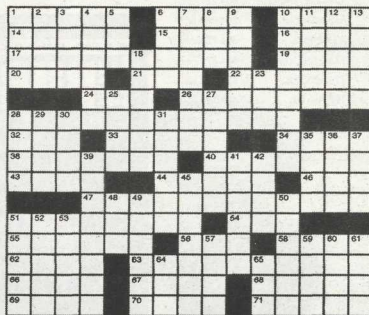
out 2/17/04



po box 1190 Olympia, WA 98507



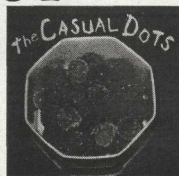
The Casual Dots



Out 2/17/04



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Olympia, WA 98501



Discorder=30

TUESDAY MARCH 16

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TRONIC**

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MC
VELVET K

COMMODORE

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Look at the time, get out the line! Don't give away your seat! Please be kind others club!

SATURDAY MARCH 27

THE
COOPER
TEMPLE
CLAUDE
KICK UP
THE FIRE
AND LET
THE FLAMES
BREAK LOOSE

TICKETS ALSO AT ZULU AND SCRATCH

RICHARD'S ON RICHARDS

EARLY SHOW
DOORS 7PM
SHOW 7:30PM

SATURDAY MARCH 6

**BOB WEIR
&
RATDOG**



TICKETS ALSO AT
ZULU & SCRATCH

COMMODORE BALLROOM

NINJA TUNE PRESENTS

ZEN TERTAINMENT
FEATURING
**AMON TOBIN
KID KOALA
BONOBO
BLOCKHEAD
DIPLO**

MARCH 23
COMMODORE BALLROOM
TICKETS ALSO AT ZULU AND SCRATCH

MARCH 10

Ima Robot.



WITH SPECIAL GUESTS
HEAD AUTOMATIC
(FEATURING DAN THE AUTOMATOR)
PLUS MAXINE

TICKETS PURCHASED FOR THE SOUNDS
SHOW CAN BE EXCHANGED FOR
IMA ROBOT TICKETS PLUS A CD HEARST

TICKETS ALSO AT ZULU AND SCRATCH

RICHARD'S ON RICHARDS

MARCH 24

Making their Vancouver debut
Glasgow's

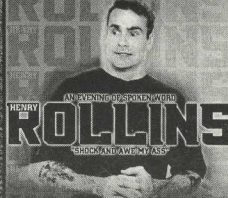
**Franz
Ferdinand**

TICKETS ALSO AT
ZULU AND SCRATCH

RICHARD'S ON RICHARDS

ROCK ON! ROCK ON! ROCK ON!

Don't think you're a music fan? Show your love to all American boys



MARCH 22 - VOGUE THEATRE

TICKETS ALSO AT ZULU - GENERAL ADMISSION SEATING

FRIDAY MARCH 26

**BLONDE
REDHEAD**



WITH SPECIAL GUESTS
**THE
SECRET
MACHINES**

TICKETS ALSO AT ZULU AND SCRATCH

COMMODORE BALLROOM

MARCH 29

**Starlight Mints
Dressy Bessy
Architecture In Helsinki
Deathray Davies**

RICHARD'S ON RICHARDS

MARCH 31

**BUCK
6.5**

TICKETS ALSO AT
ZULU AND SCRATCH

COMMODORE BALLROOM

APRIL 1



STEREOLAB

with special guests Mice Parade

TICKETS ALSO AT
ZULU AND SCRATCH

COMMODORE BALLROOM

APRIL 4

**DARK SIDE OF THE MOON
30th ANNIVERSARY TOUR**

TWO HOURS OF
CLASSIC PINK FLOYD LIVE!

**THE AUSTRALIAN
PINK FLOYDSHOW**

LIVE NOTE FOR NOTE RECREATION OF
THE GREATEST ROCK ALBUM OF ALL TIME
PLUS EXTRACTS FROM 'ECHOES',
THE BEST OF PINK FLOYD

Globe

BOOK

QUEEN ELIZABETH THEATRE



**APRIL 15
COMMODORE BALLROOM**

ICED EARTH

(Featuring the band's new album)

Opinion Of Edman Exteriors

**FRIDAY
MAY 14
COMMODORE
BALLROOM**

TICKETS ALSO AT SCRATCH

THE STROKES

PLUS SPECIAL GUESTS
THE RAVEONETTES
**APRIL 16
PLAZA OF NATIONS**

PLAYING LIVE

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Music: the wine that fills the cup of silence

DESTROYER Your Blues CD/LP

One could bust a brain working out the complex paradoxes that surround the purposeful use of mystery. This is one reason why artists are so important. They are on this challenge and pass it on to us ponder anew. **Don Bejar** is an artist like this, not just a recording artist, but the difference is important. He is mysterious not to be coy, but as strategy. For him, mystery is decided and thus obviated, and this presents it as a challenge. And his use of mystery is also in respect to pop music, his proper object, which is mysterious itself. Indeed, pop music is mystery par excellence: so precious and private yet so banal and indifferent at once. From the refined pop of **Streethawk A Seduction**, to the sprawling garage rock of **This Night**, and now to the triumphantist bougie-MIDI melancholia of **Your Blues**, what **Bejar** makes apparent is that pop music is complexly historical, political and economic, in no sense simple or easy. The mystery is that this fuller reality is consistently misunderstood, perhaps because of its blatancy. And this is **Bejar's** challenge to us, stated beautifully and with no misunderstanding, not despite the mystery, because the mystery. **Your Blues** is another masterpiece. AVAILABLE MARCH 9TH



DESTROYER joined by **FROG EYES** plays the **BRAVE NEW WAVES 20th Anniversary** Mar 14th at **THE DRINK!**
CD 14.98 LP 12.98

PARKS AND REC N.A.M. CD

He is a most peculiar man. He does not walk in a straight line between places, but instead veers clear of the path. He is known not by his laugh, but by his howl. He began playing music at an early age, only to quit in a fit of adolescent frustration. Subsequently he began again as a method of relaxation, only to discover performance a vehicle for contemporary angst. Indeed, he is a most peculiar man. This is his debut solo record featuring members of **Piano**, **The Secret Three** and... It is a good record, perhaps stalking greatness. It sounds much like you think—eccentric. But, yes, his quiet anonymous freedoms will soon evaporate. AVAILABLE MARCH 9TH
CD 12.98



WILL OLDHAM Seafarers Music CD-EP/12"

Oldham is a 'trist' more than a musician, strictly speaking. Although sweet and tasteful, his playing is usually secondary to his words and their delivery, and this was clear right from the first **Palace Brothers** recordings. However, he creates complete pictures with his lyrics, whole and whole out of sometimes sparse descriptions. In this sense, **Oldham** is ideal for soundtrack work, treating filmic images as lyrics to be delivered and supported with music. Besides, over the years his playing has come to meet and match his vocals. For this project, **Oldham** offered his services to filmmaker **Jason Massot**, writing poignant acoustic guitar meditations elaborating the life of four seafarers. The result is so striking, picturesque and beautiful that **Oldham** was compelled to release the music under his given name. Indexed.



CD-EP 12.98 12" 9.98

P:ANO The Den CD

As you are a dedicated and discerning Zulu customer, we can safely assume that no introductions are necessary here. You own—and cherish—a copy of **P:ANO's** debut CD **When It's Dark and It's Summer**. You know that these youngsters are absolutely the hottest up-and-coming combo in Vancouver. You're well aware that the disc here is an introduction to the comparisons to **Low** and **Bele & Sebastian** that dogged their early days. But—trust me on this—you simply can't imagine how totally trinket-*awesome* their new album **The Den** is. You can't imagine but I've heard it and I know. Being acquainted with the keyboard player's boyfriend afforded me the opportunity to live, borrow his advance copy. 'Knew, without asking. On getting the disc home I slipped it into my stereo, hands trembling in nervous anticipation, eyes scanning the liner notes. At first was awestruck. The cover featured a huge list of guest musicians including members of **The Beans**, **Jerk** with a **Bomb**, **Mimi's Jam**, **The Secret Three** and **Standing Wave**. Yet there was no credit for the choir of angels, no mention of the New Orleans funeral band. It seemed humbling that a "local" band had realized such musical ambitions, with such apparently careless aplomb. I returned my contraband CD the following day and resolved never to steal again but instead to champion **P:ANO's** cause wherever I went. AVAILABLE MARCH 9TH



CD 14.98

ACEYALONE All Balls Don't Bounce Reissue 2CD

Finally reissued by the Project Blowed label, **Aceyalone's** disc debut of jazzy late post hip hop circa 1995 encapsulates this MC's lyrical dexterity and impressive cadence. Founding member of LA's hip hop forefathers the **Freestyle Fellowship**, **Aceyalone** has been releasing consistently solid underground jams all along, but "All Balls Don't Bounce" is a must have for fans who want to see how this MC's solo output began. This new version of the original releases the complete album plus a second disc with 55 minutes of new, unreleased, and remixed tracks and four music videos. Gate-diggers look no further, this is what you've been waiting for.



CD 16.98

TV ON THE RADIO Desperate Youth CD

TV on the Radio caught most of us by surprise with their brilliant debut EP "Young Liars" in 2003. The long wait is over and the full length album is finally here, thanks to Touch and Go Records. **David Andrew-Silke**, who produced the **Yeah Yeah Yeahs'** records, lays down dense melodic lines which groove and sway beneath **Adele's** wailing vocals. **Wick Zimmer** of the **YTV's** even makes a guest appearance on the record, which moves effortlessly between epic pop song structures and unexpected stripped-down acoustic numbers. Possibly the most unique of the new crop of Brooklyn-based buzz bands, **TVTR** are one band worthy of the hype. AVAILABLE MARCH 9TH

CD 16.98

THE SMUGGLERS Mutiny in Stereo enhanced CD

In their 16th year Vancouver's top entertaining garage rockers **Smugglers** return with another fiery collection of hit songs for house parties, backyard beer bucket battles, and doing the washbuckle with your sweet-heart, filling in the original **Smugglers** CD with new songs that guide their quest to rock the globe. **Mutiny in Stereo** captures the full-on-fun of a **Smugglers** live show as these songs will get you moving and grooving to their raucous garage beat. Face it, they are the original pirate ambassadors—**Depp** needed **Keith Richards** for his part—these guys have the natural swagger! Walk the plank baby!



CD 14.98

VON BONDIES Pawn Shoppe Heart CD

There are few options for the youth of Detroit Michigan. You can either become a coy in the assembly line and present yourself at the doors of the world's largest automotive factory. Or before drawing yourself in the lake, you can scrape together enough cash to buy a cheap-electric guitar and a shot at the rockstar status that has saved fellow Detroit rockers **The White Stripes**, **The Dillinger** and now **The Von Bondies!** Perhaps the best things come in the face of grim choices—Perchance it is human to make beautiful art in the middle of tangled industry. AVAILABLE MARCH 9TH



CD 14.98

THE LIARS They Were Wrong So We Drowned Liars CD

Watching the animal tug of war between rock-revivalists and new-no-wavers, **The Liars** quickly became disinterested in this modern music version of battle of the network stars. Having previously stunned both camps with 2003's epic **They Threw us in a Trench**. This art damaged trio set out to destroy their legacy by doing what any great band should when rising too fast—deliver their most challenging work to date! And so we arrive at **They Were Wrong So We Drowned Liars** and what is arguably the most difficult record of the year and true one of the best!



CD 19.98

PAPA M Hole of Burning Alms CD/2LP

What is a great and welcome thing this is, and not only for those of us no longer motivated to play our 7" records. Harking back to the first M material plus some neat unreleased stuff, such as an odd-ball and drug-addled instrumental version of **Turn Turn Turn**, this collection of singles and extras from 1995 to 2000 means an hour plus of scorching Papa-style listening. Yes, the kid has the magic touch—and a fondness for sing-along! Indeed, **Papa** is currently embarked on a new singles series, about which **Drag City** wryly observes, "Given how often **Papa** drops a new single into the marketplace, it's about time for a box fuckin' set!" Good idea, maybe next year? Lovable, good-humoured and thoughtful—they call him **Papa**.



CD 16.98 2LP 16.98

And brothers and sisters, if you cup is empty...

SQUAREPUSHER – Ultravisitor CD/2LP
Another fine mix of experimentalism.

DJ SPOOKY THAT SUBLIMINAL KID – Rhythm Science CD
The latest in his lexicon.

ROCKET FROM THE TOMBS – Rocket Redux CD
Seminal Cleveland.

TRANS AM – Liberation LP/CD
Brave new future world.

OOIOO – Kila Kila Kila CD
Boredoms noise!

MODEY LEZON – Predator CDEP
Real fuck rock

!!!OUTHUDD – Remixes
split CDEP Reissued!

XIU XIU – Knife Play CD/LP
Buzz band deconstructing pop.

PIANO MAGIC – The Troubled Sleep CD
Spanish import!

LAMBCHOP – Aw C'mon/No You C'mon CD
Double shot.

OUTKAST – Roses 12"
The predominant force.

BELLE AND SEBASTIAN – I'm A Cuckoo 7"

FRANZ FERDINAND – s/t CD/LP
One of the most anticipated rock records ever.

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ZULU
EVENTS

zulu art news

FACE THE MUSIC:
PORTRAITS OF MUSICIANS
Photographs by Mark Mushet
March 5–April 15, 2004
opening March 5th at 5pm

MARK MUSHET



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